FRANK IERO

EXCLUSIVE! THE BIG INTERVIEW!

JENNA, LYNN & TAY UNITE! P16

KERRANG!

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50 GREATEST METAL ALBUMS EVER!

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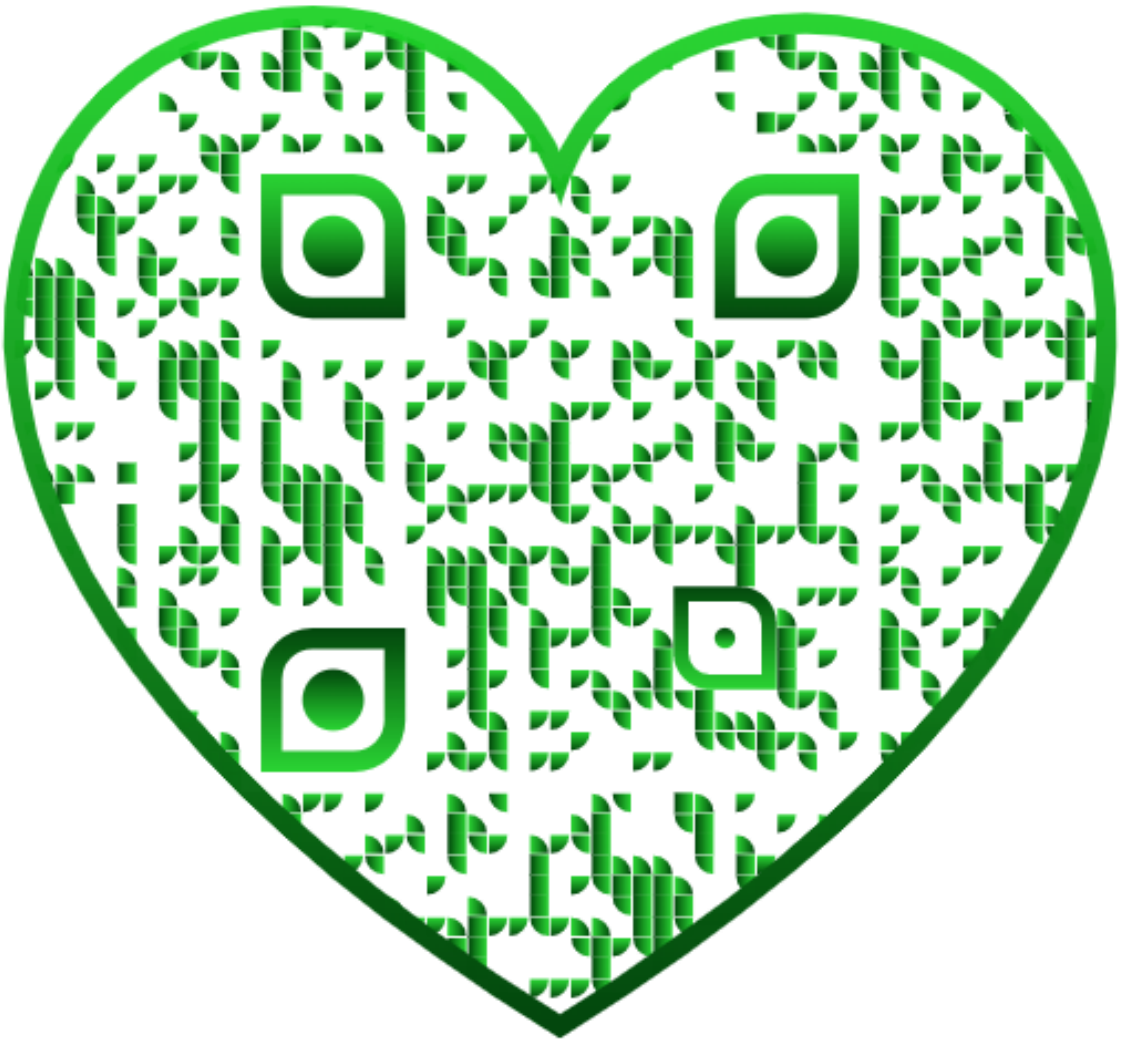

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ISSUE 1605 FEB 6, 2016

HELLO, READERS. You're going to have to bare with me here, because I can't shake the ringing in my ears. It's like a budgie hyperventilating. What was that? No, sorry, I can't hear a single thing that you're saying. To be honest, if I could start this issue afresh, I would have looked into some kind of protective ear-guards. But I didn't, and so I've spent the last week blasting classic records by Mayhem, Pantera, Venom and Tool. It's been chuffing great! The problem has been the inevitable rows that have broken out inside the K! office, as to what order we should rank them in, for this special 50 Greatest Metal Albums Ever issue. Read on, then tell us what *you* think, at feedback@kerrang.com. What?!

James
Editor

NEWS

ON THE COVER: We give **Frank Iero** a call in Australia to chat about Cinnamon Bun Oreos **(p4)**, while we bring you the latest on the **Phil Anselmo** racism row **(p8)**. Elsewhere, we take a look at crazy cover bands **(p10)**.

FEATURES

ON THE COVER: From **Slipknot** to **Sabbath**, **Mayhem** to **Metallica**, we count down the **50 Greatest Metal Albums Ever** and take a closer look at some of the genre's most defining moments **(p23)**. Elsewhere, we head out with **Tay Jardine**, **Lynn Gunn** and **Jenna McDougall** to find what bonds three of rock's rising stars **(p16)**, before jumping in a van – destination: Hemel Hempstead – to find three **Carter** brothers and hear about the fights and fallouts in Britain's most punk household **(p20)**.

LIVES

It's **Black Sabbath**'s final tour *ever*. We're happy and sad at the same time – they're SO BLOODY GOOD **(p46)**. But we've got a new band, as well, in **Beach Slang (p48)**, and Brit rock powerhouses **The Temperance Movement** have been bloody magnificent this week, too **(p49)**. Still, WAAAH SABBATH!

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Jaret Reddick tells us why you should see the returning **Bowling For Soup** over Slipknot **(p56)**, while Ellie Rowsell from **Wolf Alice** reveals how to make it in the legendary surroundings of Camden **(p58)**…

POSTERS

Want some posters that'll have you grinning like Brendon Urie here? Well then, flick to p30 now!

50 GREATEST METAL ALBUMS EVER! p23

The kids weren't that thrilled about the heavy metal-obsessed face-painter at their school fair…

COVER PHOTOS: PAUL HARRIES, ASHLEY MAILE, JUSTIN BORUCKI, TRIP FONTAINE/DALLE/ICONICPIX

NEWS

THE BIG STORY

THE MOST IMPORTANT THING EVER

VEGANS! ZOMBIES! NEW MUSIC!

2016 IS ONLY A MONTH OLD, BUT **FRANK IERO**'S ALREADY BEEN UP TO ALL SORTS. SPEAKING FROM A LAND DOWN UNDER, HE TELLS US WHAT HE'S GOT PLANNED FOR THIS YEAR…

WHEN AUSTRALIA'S Soundwave announced they wouldn't be holding their music gathering this year, Frank Iero decided to go to Aus anyways. "We were like, 'Well, what do we do? Do we just stay home?' I was like, 'No, I plan on coming down there, so I'm coming down there!' I don't fucking care if there's a festival or no festival." And since he's been all the way down there, he's played some shows, had a fight with some vegans and been inspired to write new tunes. But we'll let Frank tell you more about that himself…

HEY, FRANK! HOW'S AUSTRALIA BEEN TREATING YOU?

"It's amazing. It's really nice to be back, and to have met so many amazing and passionate and incredible people over here. We're only here for, like, three days! We flew in, today was press and show day, tomorrow morning we fly to Melbourne, do press, a show, and the next day we fly home – it's insane! We did this acoustic show at Utopia Records, and they were thinking they could fit 150 to 200 fans at the store, but they ended up fitting 250 to 300, and then, like, 600 actually showed up! So, we played, and then we went outside and played, and then we signed. It was really wonderful."

YOU NOTORIOUSLY GET SELF-CONSCIOUS PLAYING LIVE – DOES IT FEEL ANY DIFFERENT DOING IT ON THE OTHER SIDE OF THE WORLD?

"Yeah, everything's upside-down (*laughs*)! It's funny, because this is the first time we've ever really done any proper acoustic shows, so to have this kind of reaction is wonderful, it makes me want to do *more* of this. It's me and my brother Evan [Nestor, guitar], and doing this stuff you feel a little bit more naked, so that's a little bit nerve-wracking."

YOU HAD A HUGE DELAY GETTING TO AUSTRALIA DUE TO A SNOWSTORM… WHAT DID YOU DO TO KEEP YOURSELF BUSY WITH ALL THE WAITING AROUND?

"Well, because of the delay, it ate up our entire

After 25 hours on a plane, Frank Iero's neck was stuck like that

"WE'RE WRITING RIGHT NOW – IT'S GOING TO BE SPECIAL!"

FRANK IERO

WORDS: DAN SLESSOR **PHOTOS:** BEN ANDERSON, JUSTIN BORUCKI

Frank getting tattooed mid-meet-and-greet in Melbourne. As you do

layover, which was kind of cool because there was not a lot of sitting around in airports. Really, the only time I had to kill was the 25 hours on the plane. For some reason, taking a concoction to knock me out doesn't work on me, so I ended up watching 12 to 14 movies! What sucks is on the way back… I'm not sure what I'm going to do, because it's going to be the same movies (*laughs*)!"

YOU HAD A LYNCH MOB OF ANGRY VEGANS TWEETING AT YOU AFTER YOU POSTED A PICTURE OF SOME CINNAMON BUN OREOS – WHAT WAS THAT ABOUT?

"(*Laughs*) It's not even worth talking about! As a whole, we tend to be quick to type out angry comments on our social media, rather than looking things up. In a world where information is so at our fingertips and we can make an educated decision about something, we first get angry and then type mean words! What's it like having angry vegans after me? I just like cookies, man (*laughs*). I don't care!"

YOU ALSO WEREN'T THRILLED BY THE PICTURE DIGITAL TOUR BUS POSTED OF YOU THE OTHER DAY…

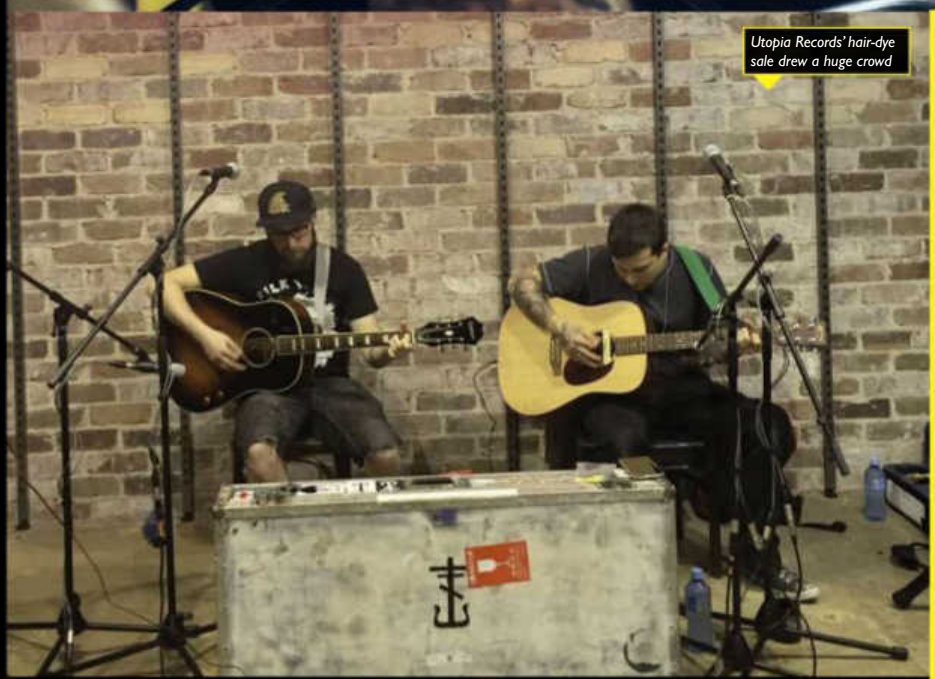
"Oh, man, did you *see* that fucking picture? It's *amazing*. I was totally thrilled, I couldn't believe that picture existed of anybody, ever. Did you ever see Bub from Day Of The Dead? It looked like that! It looked like a dead person!"

YOU'VE ALSO BEEN WRITING AND RECORDING SOME NEW MUSIC FOR THE CELLABRATION…

"We're writing right now, yeah. I'm really excited. I think it's going to be something really special, and I think people will be really surprised by what the next chapter will be."

HOW MANY SONGS DO YOU HAVE IN THE BAG?

"I'd say we're about halfway through. Basically, I'm writing songs, I bring them to the practice studio and then we flesh them out and figure out what needs to happen. That's the thing, when you go into a recording session and you say you're about halfway written, you can get in there and scrap everything. You never know. I have this idea of what I want, and I'm really excited to chase it."



Utopia Records' hair-dye sale drew a huge crowd

AND HOW WILL THAT IDEA SOUND?

"It's definitely a different record to the first [2014's Stomachaches]. I think it needs to be, and that's the thing… That record was such a moment in time, and that's what I wanted to capture. This time around, I couldn't do that again."

WHAT KIND OF THINGS HAVE BEEN INSPIRING YOU WHEN WRITING THE NEW MATERIAL?

"I tend to look at life in general… I like to kind of channel inspiration, and be this conduit where I can be open to experiences. I want life to tell me what things need to be about – what I need to take in. I feel like that works for me in a really wonderful way. If I can stay open and I can take in and cultivate what life throws at me, it tends to feel more real to me than me going out and trying to aggressively shape what I want to talk about, or where I want things to go."

HAS JUST BEING AWAY IN AUSTRALIA GIVEN YOU MUCH IN THE WAY OF LYRICAL INSPIRATION?

"I think it's *everything*. It can be inspired by a day-trip you take or any experience you have.

Year-round Christmas trees are always cause for celebration

"2016 SUCKS! ALL OUR HEROES ARE DYING..."

FRANK IERO

For me, this is a very important and life-changing experience, coming down here and doing this for the first time, playing acoustic shows in little record stores and having such an overwhelming response to it. That's inspiring in itself. Whether that inspiration makes it into future songs or onto the next record remains to be seen, but I'm definitely keeping my eyes open and keeping my heart open."

DO YOU KNOW WHEN YOU'RE LIKELY TO RELEASE THE RECORD?

"Well, I have an idea of when I'd like it to come out, but I'm not in love with it by any means. If the record is done by then, that's great, if not, fuck it – it comes out when it's ready. People probably don't want to hear that, but that's the way it is. Will it be sometime this year? I'm inclined to say yes."

WILL YOU BE WORKING ON ANY OTHER PROJECTS THIS YEAR, OR FOCUSING ON YOUR OWN BAND?

"In the past I've always planned ahead, saying, 'Well this will be done by then, so I can then go do that,' but that ultimately shoots you in the foot, because everything takes longer than it's meant to, and I really just want to focus on what we're doing. Any downtime we do have I'll definitely take advantage of and spend it with my family."

ASIDE FROM LONG FLIGHTS, HOW HAS YOUR 2016 BEEN SO FAR?

"Um… I'm actively going out and making it work out for me. I feel like if I sat back – I mean, so far, 2016 *sucks*. All our heroes are dying, festivals are getting cancelled, I feel like I'm doing my best to make it awesome, but, man, it's a tough one."

WHERE WOULD YOU LIKE TO BE THIS TIME NEXT YEAR?

"Oh, man… That's a great question, but it's so early in the year and… I'm looking forward to letting life take me where it wants me, and the future is so open right now that I'm really excited about what that means."

For updates on Frank Iero, ***visit Kerrang.com***

Robb Flynn mid-YouTube rant

ROBB FLYNN CALLS OUT PHIL ANSELMO

AFTER **PANTERA**'S **PHIL ANSELMO** DENIED BEING A RACIST, **MACHINE HEAD**'S **ROBB FLYNN** TOOK TO YOUTUBE TO SET THE RECORD STRAIGHT

LAST WEEK, Machine Head's Robb Flynn took to YouTube to call out Phil Anselmo, after the former Pantera frontman denied allegations of racism.

It began when a YouTuber posted a clip of Phil Anselmo doing a Nazi salute and shouting "white power", which happened after he performed Pantera's Walk at Dimebash, the annual Dimebag Darrell tribute show, on January 22, in California.

A day after the video went live, the vocalist – who's been accused of making racist comments several times over the years, and had to offer a public apology in 1995 after going on a rant mid-show in Montreal, stating rap music is "basically saying it's okay to go out and kill white people" – took to the video's comments section to defend himself.

"I'll own this one," he wrote. "But dammit, I was joking, and the 'inside joke of the night' was because we were drinking white wine, hahaha… Some of y'all need to thicken up your skin. There's plenty of fuckers to pick on with a more realistic agenda. I fucking love everyone, I fucking loathe everyone, and that's that. No apologies from me. PHA '16."

Robb Flynn – who also played the tribute show alongside Dave Grohl, Rob Trujillo and Dave Lombardo – was left outraged upon reading the comment, and took to YouTube to argue that Phil definitely wasn't joking.

"I was there, and I can tell you for a fact there was not a Chardonnay or a Pinot Grigio in sight backstage," he stated in the 11-minute video, posted on Machine Head's page. "In fact, the only thing that you were drinking, Phil Anselmo, was Beck's German beer… maybe that's where the joke came from, huh? Geddit? German beer… White power…"

> **"THERE'S NO ROOM FOR RACISM IN METAL"**
> **ROBB FLYNN**

Footage from the Dimebash show

After addressing Phil personally, Robb explained he'd spoken to him earlier in the evening, because they were due to play a show together, and, visibly drunk, Phil had shockingly said he "hated the 'n****r-era' of Machine Head", referring to their The Burning Red album, which features Robb Flynn rapping. While the Machine Head frontman "laughed in his face" at the comments, he said the reason he felt strongly enough to respond was because these are gestures he's "done forever now", and nobody ever calls him on it.

"I've spoken to people on so many tours, like, 'Why don't you call him on it?'" he said. "'Phil Anselmo's up there Sieg-Heiling and mouthing the words, 'White power' – why don't you call him on it?' 'Oh, 'cause I love Pantera, man, and who wants to start shit with him?' Exactly. Who wants to start shit with you? You're a big bully. A big scary dude. But enough's enough."

After pointing out the issue of people turning a blind-eye when it comes to racism in metal ("If this was Chad from Nickelback… If this was Justin Bieber… If this was Tom Brady… If this was *Lars fucking Ulrich*… Heads would roll"), Robb wrapped up his speech by saying he would stand for it no more.

"If you weren't offended by that [racist gesture]: fuck you. Fuck you. Fuck you," he said. "There's no place for that in metal, and if there is a place for that in metal, count me out. *Count me out.* Goodbye, Phil Anselmo – I'll never be playing another Pantera song again as *long* as I live. And, to the metal community that backs this bullshit, see ya later. Count me out. I want no part of this any more."

Kerrang! approached both parties, but neither had an official comment.

1995: Phil's got form

For more on this story come back next week

THEY SAID WHAT?

"CAN'T WAIT TO GET BACK OUT ON THE ROAD. SEX AND DRUGS AND GUACAMOLE"

ROB ROLFE, ENTER SHIKARI

DAVE MUSTAINE: REALITY STAR

Move over, Kim Kardashian, there's a new reality TV star in town, in the form of **Megadeth** frontman **Dave Mustaine**. Megadave's daughter, **Electra**, revealed the family filmed a pilot for a reality show when they moved from LA to Nashville.

VINCE NEIL: YOU'RE HIRED!

Vince Neil won't be sitting around in his pants watching Jeremy Kyle now **Mötley Crüe** have come to an end. He's apparently signed up to appear on the U.S. version of Celebrity Apprentice. And if that's not daft enough, Arnold Schwarzenegger will be hosting it.

THE SUMMER SET: NOT QUITTING

The Summer Set frontman **Brian Logan Dales** almost quit music during the making of the band's new album, Stories For Monday, last year. Wracked with worry that the songs for the album weren't up to scratch, the singer considered throwing in the towel. Then he wrote first single Figure Me Out, and everything clicked, and Summer was back on. "It's the song that saved my life," he said online. And very good it is, too.

KING 810 HELP THEIR CITY

Flint hard-nuts **King 810** have released a single and a T-shirt to raise funds to help their home city, as it suffers from a toxic water crisis that's left it in a state of emergency. All money from the sale of the shirt and the single, We Gotta Help Ourselves (a swipe at the lack of support the city has received through its troubles), will be donated to the Flint Child Health & Development Fund. Head to King810.com to buy and donate.

Not such bad men after all

GN'R: THE MOVIE

HERE'S FIVE THINGS WE LEARNED FROM GUNS N' ROSES' DOCUMENTARY, PREMIERING FEB 5 ON BBC FOUR…

1) The roots of the band are revealed, from Slash's early introductions to the guitar while jumping around on his bed listening to Kiss, to William Rose changing his name to Axl, coincidentally, on the day that he first met Slash.

2) Ever wondered why the skull head of Slash on Appetite For Destruction's cross sleeve has straight hair, rather than his trademark curly locks? The film reveals early footage of Axl and Slash in conversation, with the former explaining that the image was a replica of a tattoo the frontman got on his arm. The guitarist joked that he had told Axl to straighten his hair in his ink as "you're never gonna draw curly hair right".

3) Perhaps the saddest fall-out from Guns N' Roses hedonistic ways was the fate of Steven Adler, whose spiralling drugs addiction led to his dismissal from the band in 1990 and sent the drummer into a depressed, self-destructive downward spiral. The film recounts the sticksman's later suing of his former bandmates, revealing footage from inside the courtroom. The same courtroom Steven shamefully admits smuggling heroin into during the trial.

4) Such was the attention put on the band during their chaotic Use Your Illusion world tour, Matt Sorum recounts how the band were subject to round-the-clock security from hotel bed to stage. The band reveal the lengths they went to to avoid arrest following the St. Louis riot in 1991, including sending out decoys dressed to look like Slash and Axl.

5) The film claims to finally answer the mystery of why Axl and Slash spent so long at loggerheads… The story, explained by A&R man Tom Zutaut, goes that after Slash's famous eight-minute death in a hotel corridor in San Francisco, Axl believes the guitarist's soul left his body, and that another 'person' entered the 'vessel' and has inhabited Slash's body ever since. Yes, you heard that right…

Someone was about to get fired for the chewing gum on Axl's shoe

GOD SAVE OUR PARKWAY DRIVE

Despite not asking for a new National Anthem, one ambitious Aussie has set up a petition to get **Parkway Drive**'s Vice Grip to replace current patriotic tune Advance Australia Fair. Which is a very noble cause, but when the petition is headed by a shot of Parkway frontman **Winston McCall** eating a Subway sandwich, along with the rather flimsy argument of "get a stubbie and your Aussie flag thongs and listen to some PwD"… We don't see this appearing at cricket matches any time soon.

ANTICHRIST TV STAR!

Not content with having his song Cupid Carries A Gun turned into the theme for supernatural U.S. drama Salem, **Marilyn Manson** is now going to be appearing in the show's in-production third series as… a barber. Which sounds crap, until the show's makers revealed that his character, Thomas Dinley, is "the go-to man in Salem, from a shave and a haircut to being leeched, bled, sliced open or sewn up". Which sounds much more his bag, when you put it like that.

THEY SAID WHAT?

"IT'S NOT EVEN FEBRUARY AND I JUST PASSED SOME HOUSES THAT ALREADY HAVE THEIR CHRISTMAS LIGHTS UP"

JORDAN BUCKLEY, EVERY TIME I DIE

K!ONFIDENTIAL

ROCK GOSSIP AND GIBBERISH

MISFATS

Put on a few pounds over Christmas, and also a really big Misfits fan? Then you should be able to relate to these salad-dodgers, who change Misfits lyrics to fit the "fat lifestyle". Fry, Fry My Darling…

BEATALLICA

Two of the best bands in history Come Together… we can't help feeling like this Milwaukee group only formed because the name worked, but extra points for the metalled-up Sgt. Pepper suits.

MAC SABBATH

Another food-inspired tribute band, except these Cali lot – who played Download last year – are giving Sabbath lyrics a McDonald's makeover. We'll take a Chicken Of The Grave meal deal with a Sprite Zero, please.

BEE GEES

An all-metal tribute to the Bee Gees is what these New Yorkers provide. They also play some other old-people music like the Y.M.C.A. song – you know, the one with the weird arm dancing…

THIS IS JUST A TRIBUTE

ABBATH TALKS KEEPING LEMMY ALIVE THROUGH HIS MOTÖRHEAD COVERS BAND, BÖMBERS. PLUS, WE LOOK AT SOME WEIRDER TRIBUTE ACTS…

Motörhead tribute band Bömbers became a thing 20 years ago, when Abbath (who was then known as Olve Eikemo, and played in Norwegian black metal band Immortal) was hanging out with his pals. "We had this common love for Motörhead since we were kids," explains the frontman. "I had a couple of beers after being onstage, and we just decided to fucking go for it!"

Lemmy actually saw Bömbers – who will be paying homage to him at plenty of European festivals this summer – after Motörhead played a show in Norway in the late '90s. "He really liked us and gave us his blessing!" grins Abbath. "I was actually doing Overkill at the time – and I was *drunk-as-fuck*!"

When Lemmy sadly passed away in December, Abbath was woken up by his girlfriend to be told the news. "I still have difficulty believing it. I mean, he's just… Lemmy! Hopefully [Würzel, Phil 'Philthy Animal' Taylor and Lemmy] are making a new Motörhead album on the other side."

KISS

This Kiss tribute band is made up entirely of people with a form of dwarfism. Side note: they appeared in the movie Paul Blart: Mall Cop 2, which you definitely won't have seen.

KRAMPSTEIN

A Till Lindemann/Krampus hybrid band from Los Angeles. One is a horny, towering figure, while the other one is just a scary Santa. Both equally as scary when breaking into your house at Christmas time.

PANDORA BY RAY ZELL Rayzell.com

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I KNOW, WEB.
HA! YOU LOOK... NERVOUS.
WELL, Y'KNOW...
...I'VE ALWAYS HAD A BIT OF A CRUSH ON DERYCK WHIBLEY.
WHAT?! YOU?! A CRUSH?!
SERIOUSLY. ALWAYS THOUGHT HE LOOKED LIKE A SCRAPPY MEMBER OF SOME 1930S NY STREET GANG. PLUS...
"... HE HAS THE CUTEST NOSE IN ROCK."
NOSE?
YEAH, NOSE. ACTUALLY, K! PHOTOGRAPHER, PAUL HARRIES, IS DOIN' A SESSION WITH DERYCK TODAY.
I ASKED 'IM TO DO A FEW 'SPECIALS' FOR ME.
ERM...
KLIK
KLIK
KLIK
...GETTIN' PRETTY CLOSE THERE AREN'T WE, FELLA.

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IT'S PANIC STATIONS IN CAMP **PANIC! AT THE DISCO** AS **ENTER SHIKARI** SNATCH THE TOP SPOT. QUESTION IS: WILL **HALESTORM** GO ON TO BEAT THEM ALL NEXT WEEK?

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	2	1	ENTER SHIKARI	Redshift	AMBUSH REALITY
2	11	1	PANIC! AT THE DISCO	Emperor's New Clothes	FUELED BY RAMEN
3	2	3	HALESTORM	I Am The Fire	ATLANTIC
4	9	2	PANIC! AT THE DISCO	Victorious	FUELED BY RAMEN
5	2	5	TONIGHT ALIVE	How Does It Feel?	SONY
6	6	6	DON BROCO	Nerve	SONY
7	6	7	BABYMETAL	Doki Doki Morning	EARMUSIC
8	7	6	THE QEMISTS	Run You	NINJA TUNE
9	4	9	BLACK PEAKS	Saviour	SONY RED
10	1	10	KILLSWITCH ENGAGE	Strength Of The Mind	ROADRUNNER
11	8	3	AS IT IS	Speak Soft	HOPELESS
12	11	2	ASKING ALEXANDRIA	I Won't Give In	SUMERIAN
13	11	7	BEAUTIFUL BODIES	Capture & Release	EPITAPH
14	5	8	DEAD!	Skin	SELF-RELEASED
15	10	7	ZEBRAHEAD	Worse Than This	RUDE
16	1	16	BOY JUMPS SHIP	Burn	AMAZING RECORD CO
17	12	8	BFMV	Venom	RCA
18	9	10	BURY TOMORROW	Earthbound	NUCLEAR BLAST
19	13	1	PVRIS	White Noise	RISE
20	1	20	GRUMBLE BEE	Sky Writer	SELF-RELEASED

LZZY HALE, HALESTORM

HEY, LZZY! HOW DOES IT FEEL TO BE IN THE KERRANG! ROCK CHART?
"I just love the Kerrang! community! Everyone that works there and all the readers have been so wonderful to us. We respect the hell out of you all – it's so humbling."

WHAT WAS I AM THE FIRE WRITTEN ABOUT?
"I wrote I Am The Fire as a reminder to myself that the only thing that will ever stand in my way is me."

DO YOU HAVE ANY FUN MEMORIES FROM RECORDING THE SONG?
"One of the memories I have has to do with the long vocal break in the middle of I Am The Fire. We recorded all the songs on Into The Wild Life as a performance – not as separate parts pieced together. So, if I messed up a chorus, we'd have to start the whole song over. When we ended, everyone yelled, 'That's the take! How'd you do that?' My heart was really driving the song that day."

JACK BENNETT, GRUMBLE BEE

WHAT'S THE MEANING BEHIND SKY WRITER?
"Lyrically, it's about the transition of splitting up with our last band, PaperPlane, and beginning this new solo project as Grumble Bee. It's about all the baggage that comes with a big decision!"

IS THERE ANYTHING ABOUT THE SONG WE DON'T KNOW?
"I sampled and recorded the string section and opening drum parts at home for preproduction."

HOW DID THE SONG COME ABOUT?
"It was a mixture of one really overly-heavy demo I'd written and one song full of melodies."

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ISSUE 1605 FEB 6, 2016

FRESH BLOOD
ROCK'S BREAKING BANDS

Clockwise (from top): Kyle Fisher (drums), Luke Bentham (guitar/vocals), Dave Nardi (bass/vocals)

THE DIRTY NIL

CHAOTIC CANADIAN THREE-PIECE GET READY TO BRING THE NOISE...

WORDS: PAUL TRAVERS PHOTO: ANDY FORD

WHO ARE THIS LOT AND WHY ARE THEY LYING DOWN ON THE JOB?

That's Canadian rock'n'rollers The Dirty Nil, and they're probably just exhausted from laying waste to yet *another* grimy venue. Playing shows is what they live for and what they do best. And, believe us... they'll put on a show anywhere. "We've played everything from church coffee houses to house parties to the Dairy Queen parking lot," beams singer/guitarist Luke Bentham. "It's good to play regular venues where people are actually there to see us, though."

THEY LOVE TOURING, THEN. BUT WHAT ARE THEIR LIVE SHOWS ACTUALLY LIKE?

In a word: chaotic. In five: chaotic and very bloody loud. "We have had the police called on us, but they actually let us finish playing," Luke laughs. "We've played shows where everything in the room has been smashed, with people hurting themselves by getting on other people's shoulders and falling off. There's been a lot of chaotic highlights in our history. There's not one that really stands out, but there's been a lot of chaos of different kinds." See? Chaos. With a side order of anarchy and a dollop of pandemonium on top.

"WE HAD THE POLICE CALLED ON US!"

AND CAN WE WITNESS THIS CHAOS OURSELVES ANY TIME SOON?

The band have just played their first-ever shows on this side of the pond. If you weren't on hand to see them sweat, thrash and howl through their UK debut, don't worry – they will be back. "When we started this band we had braces on our teeth and low ambitions. Going to Europe was like going to another planet, so this was so far outside of our dreams that it wasn't even on the radar," Luke gushes. And while we're waiting for them to return, you can always check out their imminent debut album, Higher Power.

DOES THAT CAPTURE THE POWER OF THE LIVE SHOW IN ALL ITS FUZZED-OUT GLORY?

It certainly tries. There's an abrasive wash of feedback and punk-fuelled distortion, but it's not all about the noise. "We try and keep things lean and mean, and we terminate parts from songs with extreme prejudice rather than have anything we would deem boring. We definitely take our time with the arrangements," says Luke of the band's songwriting style. "I would say we're sweet stadium trash! It's loud rock'n'roll, so just come and see us and have a good time." Now there's an invitation you shouldn't refuse.

WHAT YOU NEED TO KNOW

FOR FANS OF: HECK, Guitar Wolf, The Stooges.
HEAR: Debut album Higher Power, out on February 26.
MORE INFO: Facebook.com/thedirtynil
CHECK OUT: The pugilistic video for No Weaknesses, available to watch on YouTube.
DON'T MISS: The Dirty Nil and more awesome new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

K!OMMUNITY

IT'S YOUR PAGE, YOUR LIFE!

TRUE HERO

*"Met Liam Cormier at Cancer Bats' gig in Reading!" **@leegammage** says. You sure, mate? We're pretty sure that's a sweaty Obi-Wan Kenobi…*

ASH COST-HELLO!

*"Ash Costello couldn't have been nicer to my daughter Emily, who met her after their Dublin gig last week!" **@stekeano** tells us. Swearing at you, though, dude. Tut tut, Ash.*

NIGHTMARE FANATOMY

*"I met Aiden in Manchester!" **@httpkellin** says. or should that be FANchester? Anyway… great pic with the Godfather of New Grave! Such a Goodfella, that William.*

WINNER!

PIGGYBACK IN BLACK

*"Got to carry Justin Hawkins on my shoulders at a meet-and-greet!" says **@that_awkward_emo**. We've always wondered what it's like to have Justin Hawkins perched on our shoulders, do tell us… "Surprisingly light yet shocking!" Hmm, interesting. Anyway, you've won tickets to see Enter Shikari and some signed swag for your heroic feat. Tough Mudder, eat your heart out!*

JARET RED-INK

*"Here is my @bfsrocks tattoo!" says **@Kel2113-Lahey**, while no doubt celebrating the strike he just got on his skin there. To claim your prize of one tin of Heinz Tomato Soup, please email us at feedback@kerrang.com with your address. T&Cs: bowl and spoon not provided, journey from cold soup to hot soup also not included. We can't be held responsible for any spillages resulting in stained T-shirts.*

MOTIONLESS IN BLACK

*"Met Motionless In White, still can't believe it!" screams **@pixiekitty2** via Twitter, adding some colour to MIW's love of all things uncolourful. Hopefully you believe it now, or is this aaalll a dreeeaaam? *Waves hands all spookily* It's not, don't worry.*

BRING ME THE CHOC-ICING

*This is **@Dani_Willgress**' Drop Dead birthday cake… That noise you hear is our huge magazine stomach rumbling, because it's not OUR Drop Dead birthday cake. *Groan**

NEXT WEEK

WIN! TWENTY ONE PILOTS TICKETS + CD!

Been in the same pub as New Years Day lately? Bumped into Enter Shikari at the foot spa, or clocked Black Stone Cherry at the bus stop? If you've got proof, we want to see! Send us your pics on Twitter or Instagram using #Kommunity, and you could win tickets to see **twenty one pilots** at one of their mega-selling London shows (see the Gig Guide), plus a copy of Blurryface on CD.

The picture that broke the internet: the gang get together in November '14

WORDS: JENNYFER J. WALKER **PHOTOS:** TOM FALCONE, GETTY

THE ONE WITH JENNA, LYNN & TAY

NO-ONE TOLD THEM LIFE WAS GONNA BE THIS WAY… BUT WHATEVER A LIFE IN ROCK THROWS AT THEM, THESE THREE FRIENDS WILL ALWAYS HAVE EACH OTHER TO RELY ON…

A corny internet meme once said: 'Good friends are like stars – you don't always see them, but you know they're always there.' And in the case of Jenna McDougall, Lynn Gunn and Tay Jardine, good friends literally are stars. Three of the brightest stars in rock.

Jenna's band, Tonight Alive, are gearing up for their biggest UK headline shows yet, and the release of a potentially career-defining album (in forthcoming release Limitless), while Lynn's group, PVRIS, are rising at an almost alarming rate, getting bigger by the day, and also getting set for sell-out UK shows. We Are The In Crowd's Tay, meanwhile, is currently taking a break from music, while the world eagerly awaits her next move (more on that next week).

Sadly, they're more shooting stars than fixed ones, and due to their hectic schedules, these BFFs don't actually get to hang out all that often. Which makes this photo of the three of them – taken at Seattle venue El Corazón, on November 4, 2014 (incidentally, also the day PVRIS released debut album White Noise) – extra special.

"We were all hanging out in the green room talking

and catching up with each other," remembers Lynn. "Then Tom Falcone, who took the picture, was like, 'Stay where you are – I need to picture this! You don't know what this photo's gonna be…' And clearly, we didn't!"

It was on that tour – where Tonight Alive and PVRIS were supporting Mayday Parade – that Lynn and Jenna first met, and it was an instant connection. "We became really good friends," smiles Lynn. "It was the first tour we'd been on that there was another chick on the tour, so I was like, 'Oh my God, a friend!'"

For Jenna, Tay was the first female she'd ever toured alongside, when the pair supported Forever The Sickest Kids on a U.S. run in 2011. "That was the first interaction I ever had with a band like them – it felt like we weren't the only band doing what we were doing," explains Jenna. "In Sydney, I was the only girl ever playing any of the shows we were on, so that was really cool."

While Tay's first on-tour female interaction came in the form of Hey Monday's Cassadee Pope, she was still stoked to hit the road with Jenna.

"I couldn't wait…" smiles Tay. "I was really excited about meeting her and thinking, 'Oh, I hope she really likes me!' It's always that nervous feeling, especially with another female, because you're in a similar situation in a similar setting. But we hit it off right away!"

Tay and Lynn, however, hit it off away from music, before PVRIS were even a thing. The WATIC singer was good friends with Lynn's ex-girlfriend, who was having a baking day at her house in Autumn 2012.

"I find it hard to call her Lynn – to me, she's always been Lyndsey!" laughs Tay, before *Lyndsey* paints a picture of their first hang-out: "We made these crazy Harry Potter Butterbeer cupcakes, and I won't toot my own horn, but they were *pretty* great! I remember all of us packing into my ex's car and blasting music on the way to get supplies at the grocery store!"

And what did she think about Tay after their first grocery run together?

"She was really cool and really sweet, and then we kinda just kept in touch since!"

"Yeah, we're always checking up on each other," adds Tay. "Like, texting 'How's it going?' if one of us is on tour or anything like that. We're pretty close!"

While Lynn's fondest memory of hanging out with the WATIC frontlady was the day they met, Lynn and Jenna have had plenty of what they like to refer to as "adventures". Their most fun memory was on the Mayday tour in Edmonton, Canada, on Hallowe'en. They visited the mall, went ice skating and dressed up in costume – Lynn as a baby panda, complete with a nappy over her onesie, and Jenna a baby deer. They then took to the streets of Canada for a midnight pub crawl.

A slightly more cultured affair was when PVRIS played Sydney last September. Jenna took Lynn sightseeing, before going back to Lynn's hotel for a slumber party, complete with PJs, movies, snacks and long chats about life. "This sounds so lame," warns Jenna. "But we talked until the sun came up. And then we were like, 'Okay, you've gotta take a flight tomorrow, let's shut up (*laughs*)!' I probably do that with her most days, though, we never run out of things to talk about."

"I didn't know I needed a friend like Lynn as much as I did"

JENNA McDOUGALL

In this friendship group of three, Tay could be described as the low-maintenance one. "I feel like she's very independent and doesn't really ask for help," explains Lynn, who's been in touch which Tay since she's been away from the spotlight. "Touring can take a big toll on you, mentally and physically, and I think she's just trying to figure out how to be a human being again. She really needed that, because they've been nonstop for a long time, so I'm happy that she's getting a nice break, and getting away from everything and everyone."

And the favour has been more than returned, with Tay taking Lynn under her wing on Warped Tour '14.

"I did feel responsibility in a way!" explains Tay of that tour. "Like an older sister that says, 'Okay – this is how it is, this will probably happen, this probably won't and this is how you handle it!'"

"The two of them have really been big sisters to me through a lot of different turning points and stuff we've gone through," adds Lynn. Jenna offered Lynn advice when she was lacking confidence in her voice, getting anxious before shows, and letting the pressure of being in PVRIS get to her, while Lynn was there for Jenna when she was getting internet hate and helped her through a "kinda confusing time".

Ask Jenna why the pair have been such a huge support to each other, and she'll pause. "I'm really trying to articulate this properly, because our friendship is really important to me…" she says, pondering her words. "I think we're just there for each other, and it sounds so empty when you say it like that, but there's nothing that we can't say to each other that the other doesn't understand, or has something

Who needs a drummer or bassist when your supergroup has got vocalists this good?

JOIN THE GANG!

JENNA, LYNN AND TAY LAY DOWN THE RULES OF THEIR CLUB...

THE NAME!

LYNN: "I'd wanna call us the Bad Bitch Crew. You should put in parenthesis, so The (Not So) Bad Bitch crew (*laughs*)! Because we're like a pack of wolves, but we're really nice wolves. We appear to be bad bitches, but we're actually nice!"

TAY: "Not all bad bitches are mean!"

THE UNIFORM!

LYNN: "I'd make them all wear black. There's no way I'd be in the gang if it wasn't black – I'd be out (*laughs*)."

TAY: "I also wish we had a symbol. We could wear it as a patch and tag people's dirty cars. Like a wolf showing its teeth with lipstick on and a winky face."

THE MOTTO!

LYNN: "Something about 'pussy power'! That would just be a thing we'd shout. Why? Because it's three not-so-bad bitches... (*laughs*)!"

THE ANTHEM!

JENNA: "It would be Bitch Better Have My Money by Rihanna. Why? Because no fucks given, that's why!"

THE INITIATION

JENNA: "One: you'd have to do a knee slide onstage – I think it's important to have an injury and pay your stage dues. Two: you have to sing Bitch Better Have My Money on repeat until you lose your voice. Three: destroy your conventional image – Lynn and I both have shaved parts of our heads, so partly shave your head!"

TAY: "I'm gonna add: Four: memorise a handshake that will most likely involve moves from the handshake in The Parent Trap. It will exercise and test your focus. And it'll look sweet!"

to contribute to. When each of us are nervous about something, or pissed-off about something that happened to us, we can 100 per cent back each other on that. She's never made me question myself, and I just love being around people who know who they are and they don't apologise for it, and I think that's what we have in common. Lynn's a perfect example of someone who came into my life at a time when I didn't know I needed a friend like her as much as I did, and I think that both of us moving forward in our lives and in our careers, it's gonna make life easier, and better, having each other."

While the most immediate thing for three female vocalists to bond over is, well, being female vocalists, they share plenty of other similarities and interests. Lynn and Jenna hit it off talking about horoscopes and tarot cards, and grew closer through their love of learning and exploring. While Lynn and Tay celebrate the fact they have the same star sign ("We're like, 'Pisces power!'"). They also share the same culture and background, having both grown up on the East Coast. "We share the same kinda 'earn your stripes, and pay your dues' mentality with music," explains Lynn.

Trivial interests aside, all three argue that it's important to have other girls around, especially when you're the only one in your band.

"We're females and we're designed differently, and programmed a little bit differently," says Lynn. "You can't necessarily get that exact understanding you want from your bandmates, so it's nice to have that with other chicks!"

"Totally!" adds Tay. "I feel that way even when there *isn't* another girl around (*laughs*)! So, when there is one, it's actually very comforting. I've toured with a lot of girls – it's great to have those nights where we do our fingernails or something weird."

"We'll be like, (*puts on extra-girly voice*) 'Bye, *boys*!'" laughs Lynn, when asked about sneaking off for some girl time, something Jenna appreciates equally. "The boys [in my band] rock – I love them!" she says. "But I never realised how much I needed female understanding, and I noticed on that tour with PVRIS – I noticed how much more I was able to do and see because I wasn't alone."

The perfect example being when Tonight Alive were recording Limitless, and Jenna suggested a day out messing around in Ikea – an offer the four guys in her band politely declined. "I was like, 'Lynn would have gone with me (*laughs*)!'"

"On a more serious level, though, I definitely do need more women around on tour," adds Jenna. "And it's exciting that that's becoming possible, because when we started out, it 100 per cent wasn't. Even two weeks ago we played a festival, and I was the only female musician out of, like, 12 bands, so I think the potential for these kind of friendships and interactions is growing."

Lucky, too, because while women should be viewed as no different to men, the reality is there's a whole bunch of things guys don't have to deal with on tour that women do – everything from the annoyance of not being able to flush toilet paper on a tour bus, to having a morning date with your make-up bag.

"Sometimes we'll have a meet-and-greet and the guys can roll out of bed in their pyjamas!" says Tay. "I don't see anything wrong with that, but I choose to wake up an hour and a half earlier to put make-up on and choose what I'm wearing that day, because those are things that matter to me. That's the hardest part, for sure."

"I hate the fact that I have to do my make-up every day," sympathises Jenna. "I can't walk off my bus looking like crap because there's a line of fans outside [waiting to take a photo], and if you say no, then you're being unfair, or you're a bitch. The thing is, I can't change that situation, all I can do is change my outlook, and I've decided that this year I'm not going to let being a girl ever get in my way – so if I do look like shit in the morning, but I wanna go explore the city, I'm not gonna stop myself just because I don't wanna spend time on my appearance!"

Some things are just easier when there's another girl around, which is why on the Mayday Parade tour, Lynn and Jenna would walk around in their sweatpants, no fucks given. "Not that I wouldn't usually do that," says the Tonight Alive singer. "But it's just kinda like having a posse or something, when there's more than one of you [doing something]. You never have to explain yourself in the first place, but to have back-up is awesome!"

"You definitely feel more empowered, understood and comforted when the girls are around," adds Lynn. "Just having them as friends, and the fact they always have your back, and vice versa – it's a really good feeling."

And that, truly, is what friends are for.

Come back next week for some special news from Tay Jardine – only in K!

INTERVIEW

Family VALUES

FORGET THE MITCHELLS – BRITAIN'S MOST INFAMOUS FAMILY MIGHT JUST BE THE **CARTERS**. **FRANK**, **STEPH** AND **RICHARD** RETRACE THEIR PUNK'N'DISORDERLY ROOTS…

Welcome to Hemel Hempstead – the most populated of Hertfordshire's four largest towns, home to a predominantly Conservative constituency and, well… not much beyond that. It's far from dangerous or exciting, mainly because nothing remarkable seems to be happening in its dowdy modern suburbia.

There is, however, one local family name that *is* remarkable – a bloodline that's given us very different, yet all completely wild, bands.

We are, of course, talking about House Carter. Its two eldest sons, Frank and Steph, rose to fame playing in arguably the most important punk group of their generation. Yet, while their Gallows days are long behind them – Frank having quit in 2011 and Steph following suit two years later – their involvement in music continues apace, Frank now fronting his Rattlesnakes project, and Steph fusing vintage Americana with rock alongside wife Gillian in The Ghost Riders In The Sky.

It doesn't end there, either. Last year, Richard – the youngest of the four brothers – reformed his own punk band, Blackhole, for some farewell shows that soon turned into a full-blown reunion. It doesn't take a genius to figure music must run in their veins…

"We had a very normal upbringing," says Frank, tucking into fish and chips with Steph and Richard in his home studio, surrounded by shelves of books on tattoo art and various works-in-progress. "Our dad was a DJ in the '80s, so we had a great stereo system that was way bigger than the tiny TV in the corner of the room. Our parents split when I was 16, so Steph would have been 14, [other brother] Jonny around 12 and Rich about 10. But we're a strong family; our parents wanted each other to stay in our lives. We lived with our mum – four boys in one house runnin' riot!"

"God knows how she coped," laughs Richard, whose first experiences of live music came at the nearby Boxmoor Arts Centre, watching his brothers spit and bleed rock'n'roll.

"Hemel's just a *nothing* town," offers Steph. "Everyone lives here to work in London. Back then, if you were a rocker, you'd get trouble. Frank got it first, but if I was getting stick at school, I had a big brother to help fight my battles. By the time it got to Rich, everyone just *knew*… (*laughs*)"

And so it became known: mess with one Carter brother, and you've messed with them all. And though they seemed irrepressibly unified as far as anyone else was concerned, four teenage boys under one roof brought its fair share of sibling rivalry. You could even say the love for music that brought them together would also one day divide them.

"I resigned early on to the fact that I wasn't going to win any stereo wars, so I got a CD player with headphones," grins Richard.

"We were all pretty competitive," admits Steph. "We'd nick each other's CDs and fight like brothers. Though there was one time we put Jonny's teeth through his lip and locked him in the garden so he couldn't tell mum. Simple shit boys do that could easily turn into World War III."

> ***"Gallows almost tore the family apart"***
>
> **FRANK CARTER**

"But only in the house," weighs in Frank, with all the authority of an older brother entrusted to lead by example. "Outside, we were a gang. You did *not* fuck with us. We're less violent or argumentative than the Gallagher brothers. At least to the press… it all happens behind closed doors (*laughs*)!"

Though, Frank, the nature of your exit from Gallows can't have been easy on your brother still in the band. Did the two of you grow apart during those years?

"That was probably our biggest fight of them all," admits the singer, with an air of sadness. "There was a long cooling off – a couple of years where we didn't talk. It almost tore the family apart. Me leaving affected other people's dreams, essentially shutting down something that was working for them but not me."

"There were moments I felt I should have left when Frank did, to save us from these issues," admits Steph.

"Well, that *is* what we agreed," interjects his older brother, with a grin.

"We also agreed on doing it a *different* way," laughs Steph.

It's about this moment that you can't quite tell whether they're half-joking or being serious.

"If I had left Gallows then, I wouldn't have met my wife," Steph continues. "So, I'm glad I stayed and shut that door the right way. Well, I say 'the right way'… I was able to jump ship before it crashed."

"Looking back, there are a lot of things I *could* have done differently," shrugs Frank. "But would I? Probably not. If I could change anything it'd be the strain it caused on the family. We're lucky we sorted it, but it took an awful long time."

The fact that all four brothers now live within walking distance from each other, forming a protective ring around the family home, says it all. The thirst for music may have been nurtured early on by their dad's towering labyrinth of CDs, but it was mother dearest who gave each of them the blessing to follow those often-precarious musical ambitions, if hearts so desired.

"I'd tell her I'm quitting some job to go on tour for a month," grins Frank. "And she'd say, 'Okay, sounds like fun!' Then I'd explain that Steph was leaving his uni course and coming, too! She'd say, 'That's more of a problem, but if it makes him happy…'"

"My conversation was a little different," remembers Steph. "More like, '*Please* don't do that… finish the course, then do whatever you want!'"

"Same goes when I left sixth form," agrees Richard. "I wanted to focus on Blackhole, and she encouraged me to do what felt right."

Who knows – maybe one day you can start a Carter family band together?

"Our mum used to joke about that when we were getting into music," smiles Frank. "She thought we should play in a band together called C-4!"

"Maybe we'll be an old pub band playing covers when we're 70," chortles Richard.

"Yeah, covers of all our *old* bands," deadpans Steph, as his brothers crease up.

Well, at least it's within the realms of possibility. Blood is, after all, thicker than water…

The Carter brothers in their pre-punk, pre-tattoos days

FRANK CARTER & THE RATTLESNAKES PLAY THE KERRANG! TOUR 2016 THIS MONTH; THE GHOST RIDERS IN THE SKY'S DEBUT ALBUM, THE DEATH OF EVERYTHING NEW, IS OUT NOW; BLACKHOLE TOUR THE UK IN MARCH – SEE THE GIG GUIDE

What do you mean, do we wanna buy a dog? (Clockwise from left): Rich, Steph, Bluebell the dog and Frank

MEET THE 'OTHER' CARTER

INTRODUCING JONATHAN, THE THIRD ELDEST SON OF HOUSE CARTER AND DESCRIBED BY HIS SIBLINGS AS "TERRIFYINGLY INTELLIGENT"...

ALRIGHT, JONATHAN. DO YOU SHARE A SIMILAR MUSIC TASTE TO ANY OF YOUR BROTHERS?

"My music taste is a bit different to all of my brothers. While I listen to a lot of what they do, I enjoy an eclectic mix. The Gaslight Anthem and Biffy Clyro are two that I'd say everyone would agree on. I'd say Steph's taste in music would be most like mine due to the diversity of it."

WHILE THE OTHER GUYS ARE IN BANDS, YOU WORK IN COMPUTER PROGRAMMING... HOW DID YOU GET INTO THAT?

"I work in computer programming and I used to be a videographer. I toured with Gallows documenting life on the road and putting together tour diaries and other videos. After my last project with them crashed out in spectacular fashion, I was pretty disillusioned and broke. I took a job doing clerical work for my dad and was introduced to code through him. I enjoy making things, and the puzzles in software development are an addictive passion."

BUT YOU DO PLAY BASS AND HAVE BEEN IN BANDS, RIGHT?

"I tried to learn to play bass while I was younger because I'm lazy and, in my head, four strings had to be easier than six. It was, but I am no bass player. I respect musicians greatly for everything they give us, but that's not the way I chose to go. My place in that circus is behind the lens, not in front."

WORDS: AMIT SHARMA **PHOTO:** DAVE WILLIS

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50 GREATEST METAL ALBUMS EVER!

TO CELEBRATE SLIPKNOT'S RETURN TO THE UK THIS WEEK, KERRANG! COUNTS DOWN THE HEAVIEST, MOST DEFINING ALBUMS IN METAL HISTORY – WITH A LITTLE HELP FROM SOME ROCK SUPERSTARS, TOO. BUT WHO WILL REIGN SUPREME? LET THE ARGUMENTS BEGIN…

WORDS: MATT ALLEN, SAM COARE, GEORGE GARNER, JAMES HICKIE, JAMES McMAHON, NICK RUSKELL, AMIT SHARMA, DAN SLESSOR, PAUL TRAVERS, IAN WINWOOD **PHOTOS:** GENE AMBO, PAUL HARRIES, GETTY IMAGES

50 BRING ME THE HORIZON

SUICIDE SEASON (2008)

Before Suicide Season, BMTH couldn't do right for doing wrong. Their singer wore a clip-on fringe. They got everywhere, like sand, and were only slightly more welcome. Yet their second album had *tunes*. It had riffs. It showed a greater depth and skill than their clumsy debut. And it had promise – that something huge could grow out of it. And, fuck, how it has.

STAR PICK! JOSH FRANCESCHI, YOU ME AT SIX

"Suicide Season was big a moment for British metal at the time, as it was a fresh take. BMTH showed us all how it was done when it came to conquering America, something we witnessed first-hand on Warped Tour many times."

49 ANGEL WITCH

ANGEL WITCH (1980)

As the '70s ended, so, too, did the drag factor of being dubbed 'heavy metal'. And with it, a new generation of bands sprang up – The New Wave Of British Heavy Metal. Beating Iron Maiden to the punch by a month with their March 1980 debut, Angel Witch sped up and sharpened metal, bringing with them epic tales of doom.

48 TRIVIUM

ASCENDANCY (2005)

Kerrang!'s Album Of The Year for 2005, the Orlando band's breakthrough second album was also frontman Matt Heafy's most personal. "Some of the lyrics are about my personal insecurities and my social issues and disorders," the songwriter told K!. Musically, Ascendancy fused the ethos of classic thrash with forward-thinking nous.

47 ANTHRAX

AMONG THE LIVING (1987)

Though now almost 30 years old, pick a song from a contemporary Anthrax set list, and chances are it came from this, the band's third record. The album is dedicated to Metallica bassist and then-labelmate Cliff Burton, who'd tragically passed six months prior. You've gotta reckon he'd have been proud to have his name on it.

46 MESHUGGAH

DESTROY ERASE IMPROVE (1995)

There are a small handful of bands touted as the progenitors of the recent tech-metal/djent revolution. But none can lay greater claim than Meshuggah. In second album Destroy Erase Improve, the Swedes took their thrash metal influences to new heights, with a ferocious, alienlike intelligence that would force metal into some of its most devastating forms.

45 KING DIAMOND

ABIGAIL (1987)

Heavy metal was always on nodding terms with the Devil, but it wasn't until the arrival of Danish diabolist King Diamond that anyone was *serious* about it. 1987's Abigail – with its tale of a couple haunted by the spirit of a baby killed at the same time as her mother by her angry father – is creepy, macabre and unsettling. A true tale of metal terror.

44 CARCASS

HEARTWORK (1993)

Carcass co-founder Bill Steer says this is his favourite Carcass record. And, as a former member of Napalm Death and Angel Witch, Bill is a man who knows heavy music. Why does this, the Liverpudlian band's fourth album, inspire such reverence? Because it's the audio equivalent of one of the twisted traps from Saw – outright nasty in every way.

43 RAMMSTEIN

MUTTER (2001)

Barbaric as their music may be, there's a deeper intelligence laced inside Rammstein's Neue Deutsche Härte industrial stomp. Third album Mutter saw them perfect their stature as true artists of the modern age, twisting the knifeblade of electronica even further into metal's beating heart and laying the groundwork for them to become arena-conquering gods.

42 CELTIC FROST

TO MEGA THERION (1985)

As a boy, Celtic Frost leader Tom G. Warrior would be left at home alone for weeks on end while his mother went to smuggle gold, and as he grew, he felt shunned by the conservative Swiss village in which he lived. Little wonder, then, that he later made the music he did. The early black metal on display in To Mega Therion walked a defiant, avant-garde path all of its own.

41 JUDAS PRIEST

STAINED CLASS (1978)

A snapshot of a band at the peak of their powers. In fact, Stained Class is the only Judas Priest album to feature songwriting by all five members of the band. Easily the heaviest album the Birmingham quintet had made at that point – begone were the progressive rock influences that featured predominantly on their first three albums – this was a *heavy metal album*, no question. In came the band's now-classic jagged logo, replacing the gothic script of yore, to signify the change. It set the tone for all that followed, resulting in not one, but two albums in this list. But more of that later…

STAR PICK! KERRY KING, SLAYER

"Though British Steel was my entry point a couple of albums later, Stained Class was my favourite record growing up and still is to this day. I got it probably around 16 or 17, the same kinda time I started Slayer. There are so many *great* riffs on that record, like Saints In Hell, the title-track itself… It's still so fun to listen to."

Butlins were shocked by their new reps' musical stylings

40 AT THE GATES

SLAUGHTER OF THE SOUL (1995)

To think that all your favourite metalcore records wouldn't exist without the fourth album from Gothenburg death metallers At The Gates. It had groove, it had pace, but, most of all, it had a heaviness that breathed new life into death metal. And along with fellow Swedes In Flames, it inspired bands from Killswitch Engage to Bring Me The Horizon.

39 LAMB OF GOD

AS THE PALACES BURN (2003)

If the Richmond, Virginia, group's 2000 debut, New American Gospel, veered slightly too close to Pantera-pastiche and, perhaps, the *worst drum sound ever committed to tape*, then come 2003, and album number two, Lamb Of God sounded very much their own proposition. It's worth remembering, at this juncture, most world-domination-striving metal bands were either Slipknot, or bands wanting to sound like Slipknot. And amongst that, Lamb Of God arrived with a record full of songs that were brutal, yes, but also just that: *songs*. From Ruin to the title-track, to 11th Hour and the monstrous Vigil, this record created the template for one of metal's most consistently good bands to follow.

WHAT WAS LIFE LIKE FOR YOU AND THE BAND DURING THE AS THE PALACES BURN YEARS?
RANDY BLYTHE (*VOCALS*):
"I remember making the album well because it was extremely *rough*. I was working in a high-end steakhouse in Richmond. I'd work in the evening from 4pm to 11pm, then I'd get on my BMX and ride uphill in the winter snow a few miles across Richmond to where the studio was. I'd show up at midnight and start tracking. We'd do that to 7am or 8am, then I'd sleep in one of the booths. Then I'd be back to work, finish my shift and come back to the studio to do it all again."

> **"MAKING THE ALBUM WAS EXTREMELY ROUGH"**
> RANDY BLYTHE

THE ALBUM OPENED MANY DOORS, INCLUDING A MAJOR-LABEL RECORD DEAL FOR FOLLOW-UP ASHES OF THE WAKE, SO THE HARD WORK PAID OFF…
"I suppose so, but, really, for me, everything has been a set of steps – you just walk up one step, see the next and then keep on going. I don't see any dramatic upheaval from any single record whatsoever. Though I guess it played its part, because the next change I did notice was when [the major deal for third album] Ashes Of The Wake meant we were able to quit our jobs. Anything else was just a continuation."

OF ALL YOUR RECORDINGS, AS THE PALACES BURN IS ARGUABLY THE MOST MECHANICAL, TO ALMOST MESHUGGAH-LEVELS OF EXTREMITY. WHY IS THAT?
"We come from a city where there's been a long history of off-time instrumental bands. There's a band called Breadwinner from our town who are basically considered one of the first math-rock bands. They were pretty influential on a bunch of musicians, including The Melvins. And our drummer, Chris [Adler], was a Meshuggah fan at the time of recording As The Palaces Burn. We've always been a bit more off-time because that's where we come from. But this record felt like one where the guys were really starting to work as technical musicians *together*."

ON A WIDER LEVEL, IT WAS ONE OF A HANDFUL OF ALBUMS THAT REINVIGORATED THIRSTS FOR HEAVY MUSIC AND HELPED THE GENRE GET BACK ON ITS FEET…
"I don't know anything about saving metal (*laughs*)! That would be arrogant and presumptuous of me to say that. But I think things had become stale by that time, for sure. The difference with us and some of the other bands that came out around then is that we were born out of real underground scenes – the more hardcore-punk side of things. We were playing basement shows, people's houses, anywhere, and doing it all ourselves. Instead of waiting for some existing power structure to give you a record deal, a buddy of mine started his own one and put out our first album. It's not about waiting around for someone to help you out – you've got to do it yourself."

Poor little Lambs – quite literally – in 2003

ELECTRIC WIZARD

COME MY FANATICS… (1997)

Before they were a (sort of) respectable name in far-out doom, Electric Wizard were just three burn-outs from Dorset. Fuelled by Black Sabbath, crime (frontman Jus Oborn once set a car on fire outside a police station), the hopelessness of unemployment and as much weed as they could get their hands on, they were trouble with a capital 'Fuck You'. Half the time they wouldn't even turn up to their own gigs. But when they did manage to get it together to create the misanthropic rumble of Come My Fanatics…, they were, quite simply, the heaviest band on Earth. Though thrown in with the late-'90s stoner-rock boom, tracks such as Return Trip – with lyrics such as *'I hope this fucking world fucking burns away / And I'd kill you all if I had my way'* – marked the Wizard out as a nasty piece of work all of their own.

NAPALM DEATH

FROM ENSLAVEMENT TO OBLITERATION (1988)

In the '80s, there was no band, metal or otherwise, as noisy, fast and downright furious as Napalm Death. If Sabbath and Priest were what you got when the factories and foundries of industrial Birmingham were in full forge, Napalm were what you got when they shut down. Crudely welding punk rage to the roar of death metal, playing it at 1,000bpm and using it as a musical petrol bomb against the Thatcher government that had left the band's young members and their friends with no future, FETO was somehow even more feral and brutal than 1987's Scum debut. The angriest record ever? Could be.

36 MAYHEM

DE MYSTERIIS DOM SATHANAS (1994)

MAKING A MURDERER

BEFORE THE BLACKNESS OF **MAYHEM**'S DEBUT ALBUM CAME A STORY SO DARK THAT ITS CLOUD HANGS HEAVY OVER METAL TO THIS VERY DAY, PAUL TRAVERS RECOUNTS...

For many fans of extremity, Mayhem's De Mysteriis Dom Sathanas was, is and always will be the essence of pure black metal. Vicious, misanthropic and bleakly atmospheric, it traced a bloody blueprint for an entire scene using blistering tremolo riffs, thunderous blastbeats and unearthly shrieks, all wrapped up in the murkiest of lo-fi productions.

It would have been remarkable enough if that was all there was to it, but the music itself was eclipsed by the tumultuous events surrounding the album.

Before Mayhem could even get round to recording an album, vocalist Per Yngve Ohlin, more commonly known as Dead, had committed suicide. In between the recording of the debut and its belated release, guitarist and founding member Euronymous was murdered by bassist Varg Vikernes, AKA Count Grishnackh. Varg was sentenced to 21 years in prison for the murder and a number of church burnings. Guitarist Snorre 'Blackthorn' Ruch was also sentenced to eight years for complicity in the killing.

As well as founding Mayhem alongside original bassist Necrobutcher, Euronymous (real name Øystein Aarseth) owned the extreme metal record label Deathlike Silence Productions and the record shop Helvete – Norwegian for 'Hell'. As such, he was the hub around which the early Norwegian black metal scene revolved. The scene has been described as having a cultlike core called the Black Circle, although Varg later wrote, "The so-called Black Circle was something Euronymous made up... it was nonsense and never existed."

This was certainly a select and incestuous scene, however, and Deathlike Silence released, among other things, the first album by Varg's solo black metal project, Burzum.

Varg Vikernes, who was sentenced to 21 years for the killing of his bandmate

Attila Csihar, who was brought in to provide the vocals on De Mysteriis…, recalled, "Mayhem contacted me in '91 pretty soon after Dead committed suicide, but it took a couple of years of writing and phone calls before I went over from Hungary to Norway to record the album. From his voice I expected Euronymous to be a big, tall Scandinavian. Physically he was a lot smaller, but he was very impressive and intelligent. He had his strange visions and extreme antireligious and dark occult philosophies. Varg was very smart, too, and they were both very straight-edge. No drugs, no alcohol, nothing."

Lee Barrett, founder of extreme metal label Candlelight, told Kerrang!, "I think the catalyst for the whole scene was Mayhem, and particularly Euronymous as a personality. Even at 25 he was a bit older than most of the people around him and very influential. Euronymous' idea was to take the darkness that bands had been singing about more literally. He wanted to walk the walk rather than just talking the talk."

That wasn't the way Varg Vikernes saw it. "In 1991, most of the metal musicians in Norway believed Euronymous was a so-called cool guy, but in mid or late-1992, most of us realised that he was not," he said.

At the start of 1993, Varg gave an anonymous interview to Norwegian newspaper Bergens Tidende, in which he claimed to have burned churches and killed a man in Lillehammer. He later claimed to have been pulling the reporter's leg, but was arrested. Euronymous, meanwhile, closed Helvete as a result of the

"I KILLED HIM WHEN I KNEW HE HAD PLANS TO TORTURE ME TO DEATH"

VARG VIKERNES

publicity generated by the story, which ran on the front page accompanied by a now-notorious picture of Varg, his face largely obscured by his hair and holding two vicious knives.

Varg wrote of Euronymous' reaction, "Pretty pathetic, alright, but by doing so, he also made all my efforts more or less pointless. I spent six weeks in custody because of that, and all he did was to close down the shop!"

Tensions were simmering, and in March '93, Kerrang! ran a cover feature depicting a scene that was already descending into chaos. There had already been a spate of well-publicised church burnings and, while it had not come to light at the time, Emperor drummer Bård 'Faust' Eithun had stabbed a gay man to death in a forest.

The most notorious act was still to come, however, when Varg and Snorre drove from Bergen to Oslo on the night of August 10. Snorre stayed downstairs while Varg went up to Euronymous' apartment.

Varg has claimed that Euronymous had been threatening to kill him, saying, "According to his 'friends', the plan was to… knock me out with a stun-gun… drive into the countryside, tie me to a tree and torture me to death while videotaping everything." Varg further claimed that he drove to Oslo that night to break contact with his one-time bandmate, and that he acted in self-defence when Euronymous attacked him ("I killed him when I knew he had plans to torture me to death," Varg wrote). Whatever the truth, the confrontation ended with Euronymous' death from stab wounds. His body was found on the steps outside his apartment with 23 separate cuts.

"It's almost a Frankenstein story where he's killed by his creation – I still believe that, without Euronymous, there would have been no Burzum," said Lee Barrett.

The details of that night and the motivations behind the killing might be shrouded by claim and counter-claim, but what is certain is that it was the central act in the most shocking period of metal's history.

The dark black metal scene hits the Kerrang! cover in March 1993

Mayhem's Dead (left) and Euronymous

50 GREATEST METAL ALBUMS EVER!

AVENGED SEVENFOLD

CITY OF EVIL (2005)

"When we started on this record," recalls M. Shadows of his band's third album, "we said, 'You know what? None of our favourite bands are super-extreme, they just write really good melodic songs that are still heavy.'" And so it came to pass that City Of Evil ditched much of the metalcore sound that had characterised A7X's previous work, and infused the new songs with a career-making blend of classic heavy metal and hard rock.

METALLICA

...AND JUSTICE FOR ALL (1988)

How do you follow up an album as perfect as Master Of Puppets? Metallica proved they were capable of remoulding metal once again with fourth full-length …And Justice For All, which saw Jason Newsted replacing fallen comrade Cliff Burton on bass. This was the sound of thrash gods raging defiantly in the face of misfortune, spawning near-orchestral metal masterpieces that would be imitated, but never beaten, for years to come.

KILLSWITCH ENGAGE

ALIVE OR JUST BREATHING (2002)

Certainly, Killswitch Engage's The End Of Heartache was a brilliant album, one that helped popularise the chug-chug-screeeeeam-chug-SOOOOARING CHORUS metalcore sound that we now hear in countless bands. Yet in 2002, KsE did that first with Alive Or Just Breathing. Not only that, but it's the better album: there's an urgency to the music and intensity to Jesse Leach's lyrics that reminds you metalcore was originally, well, very, very original.

VENOM

BLACK METAL (1982)

Now, what Venom meant with that title was that the ungodly racket they made was, as Spinal Tap would put it, "one-louder" than Motörhead, Sabbath, etc. But by coining the term for their 1982 second album, ramping up the speed and volume, and adding as many pentagrams, chains and flames as they could fit onstage, these three Geordies crudely drew the blueprint for what would follow. To Hell And Back, Raise The Dead and the raging title-track are all devilishly good.

31

SYSTEM OF A DOWN

TOXICITY (2001)

System Of A Down had already pioneered their esoteric spin on metal with their self-titled debut, but it was on their now-12-million-plus-selling follow-up that they perfected it. Like Korn and Pantera, they rewrote the metal playbook. Unlike Korn and Pantera, however, they rewrote it in such an oddball way that it was all but impossible for anyone else to copy it. Toxicity is audibly the result of the unique personalities that made it – their upbringings, their spiritual and political beliefs. Intelligent yet silly, full of simple dense chugs yet bafflingly complex in its intricacies and time-changes, it housed contradictions only SOAD could contain.

Serj Tankian took the news of missing out on the Top 30 particularly well

30

SEPULTURA

CHAOS A.D. (1993)

Their name may not stand quite as tall as it once did, but after evolving from their thrash/death roots Brazilian legends Sepultura became one of the most influential bands in metal. Chaos A.D. would prove to be hugely significant in creating the groove metal sound, along with their Texan cohorts in Pantera.

29

TYPE O NEGATIVE

OCTOBER RUST (1996)

Everything about Brooklyn doomsters Type O Negative's brand of heavy was unique on 1996's classic gloom overdose, October Rust. Peter Steele's impossibly deep voice; his fizzing and fuzzing bass sound; the burning guitars and eerie, gothic keys… October Rust took a vampiric bite out of the doom genre and changed it forever.

28

OPETH

BLACKWATER PARK (2001)

Often considered to be their greatest masterpiece – though, to be fair, it's a decision most difficult indeed in this band's case – Blackwater Park saw Opeth rise from relative obscurity and onto the world's bigger stages. With progressive-rock hero Steven Wilson sat in the producer's chair, the Swedes' fifth album blurred the lines between death metal, folk and jazz, conjuring ethereal landscapes that were equally as mind-bending as they were soul-baring.

27

SLIPKNOT

IOWA (2001)

Slipknot's second studio album is the sound of chaos. Recorded and produced at Dave Grohl-endorsed rustic recording refuge Sound City, from start to finish, Iowa is a record infused with pain. At the time of recording, many of the band were riddled with drug addictions. Corey Taylor – himself battling alcoholism – is said to have recorded the title-track completely naked, vomiting and cutting himself with broken glass. Not only that, but producer Ross Robinson came off his dirt bike and fractured his back during recording. He returned to the fray after a mere day in hospital, "putting all his pain into the album".

STAR PICK!

DANI WINTER-BATES BURY TOMORROW

"Slipknot have always transcended the metal genre in musicality and in growth as a band. There has never been a band as raw and as heavy as them. Iowa was their first album that really showcased Corey's singing voice and the introduction of very melodic parts for a band as heavy as they are."

26

MASTODON

LEVIATHAN (2004)

Yes, Mastodon had already made one of the most wildly heavy albums via 2002's Remission. Yet by taking Moby Dick as its narrative spine, follow-up Leviathan hit like a truck while playing out like a Hollywood blockbuster. Not only did Blood And Thunder threaten to break your speakers, it left you scraping barnacles off your ears, too.

25

SLAYER

SEASONS IN THE ABYSS (1990)

Released in 1990, Slayer's fifth album continued the neat trick they'd mastered on the preceding South Of Heaven – that being the addition of mid-tempo chug, equally as creepy as the Huntington Park band sounded flailing at 300mph. Case in point: Dead Skin Mask, a song concerning the notorious killer and body snatcher Ed Gein, may well be the most evil they've ever sounded. Not to say they slowed *right* down. Opener War Ensemble captured the stress and chaos of warfare so perfectly, the U.S. Army used it to psych up its troops.

MACHINE HEAD

BURN MY EYES (1994)

Until the arrival of Slipknot five years later, Machine Head's 1994 debut was legendary rock label Roadrunner's best-selling debut. Why? Well, it innovated, bridging the gab between the smokey groove of Pantera and the Cali-born thrash so beloved by leader Robb Flynn. And it hardly worked against them that the songs were brilliant.

STAR PICK!

HENRY ROLLINS

"There's nothing more heavy metal than Black Sabbath. This particular record? Damn. It's just stunning. The songs glue the whole thing together. That's an unimpeachable 35 minutes of perfect music"

BLACK SABBATH

MASTER OF REALITY (1971)

Scant were the grunge groups who didn't cite the Birmingham metal creators as a principal influence. But if we're really trying to pinpoint the precise moment the aforementioned sub-strain of alt.rock was conceived, you might look to Sweet Leaf – the opener of Sabbath's third album. The song is an ode to smoking hashish, and opens with a recording of guitarist Tony Iommi throwing a whitey. But true credit for the sticky fug that hangs across the song lies with both Tony and bassist Geezer Butler, and their respective down-tuned instruments that give the record its doomy lollop.

IRON MAIDEN

IRON MAIDEN (1980)

April 14, 1980, was an important day in metal history. Judas Priest announced their return as fully galvanised, studded and leather-clad Metal Gods with their sixth album, British Steel. But it also saw the first steps of a new mob, Iron Maiden, with the release of their debut album, and, with it, a drawing of a line in the sand for a new age of metal.

PANTERA

FAR BEYOND DRIVEN (1994)

The heaviest album to ever top the U.S. charts, Pantera's third album proper saw them continue to perfect their knack for groove, this time favouring down-tuned, mid-tempo monsters in place of the thrash-inspired aggression of its predecessor. Almost every band that followed were indebted to the Cowboys From Hell.

Game Of Thrones cosplay was taken super-seriously in Scandinavia

EMPEROR

IN THE NIGHTSIDE ECLIPSE (1994)

It was often remarked that the actual music that came out of the church-burning and Satanic terrorism of early-'90s Norwegian black metal was unlistenable, talentless noise. But although Emperor were not without blood and soot on their hands (guitarist Samoth was jailed for his part in a church burning, while drummer Faust went to prison for the murder of a stranger in a forest – see page 26), their music was of a more majestic stripe than their comrades. Band leader Ihsahn – as a teenager, too young to get in the pub and, thus, not party to the scene's nefarious activities – proved himself a prodigy, capturing the darkness of Mayhem and Burzum but doing so with superior musicianship, staggering vision and peerless skill.

DEFTONES

WHITE PONY (2000)

The myth, of course, is that you have to be really, really heavy all the time to make a defining metal album. You don't. No band understands that more than Deftones. Their third album, White Pony, was a creative warzone – singer/guitarist Chino Moreno wanted to explore softer, avant garde sounds, while guitarist Stephen Carpenter simply wanted to make their heaviest music yet. The result is an album that constantly alternates between punching you in the face (Elite) and applying ice packs (Digital Bath). Yes, 1997's Around The Fur is a heavier album, but White Pony reminded the world that true heaviness registers more when there is some lightness to balance it.

STAR PICK!

SAM CARTER
ARCHITECTS

"The amazing thing about this album is that it still sounds as fresh and as current as the first day I heard it. Chino Moreno's vocal performance has been a big inspiration to me ever since, and there's a reason why every soundman checks the PA before a show with Digital Bath – it's because it is the best drum sound ever."

50 GREATEST METAL ALBUMS EVER! CONTINUES ON PAGE 36

KERRANG!

NECK DEEP

PHOTO: DAN BOUD

KERRANG!

MUNCIE GIRLS

PHOTO: GEORGE FAIRBAIRN

PHOTO: GRIZZLEE MARTIN

PHOTO: ANDREW LIPOVSKY

PHOTO: PAUL HARRIES

KERRANG!

ENTER SHIKARI

PHOTO: PAUL HARRIES

18 MORBID ANGEL

ALTARS OF MADNESS *(1989)*

Hailed as the greatest death metal album of all time, Morbid Angel's 1989 debut took the grave foundations laid by Slayer, Celtic Frost and Possessed to even more demented sonic pastures. The endless barrage of hate-fuelled riffs, coupled with David Vincent's blood-curdling rasp, marked a new era in extreme music. Death metal had finally reached its golden age.

17 OZZY OSBOURNE

BLIZZARD OF OZZ *(1980)*

Following his dismissal from Black Sabbath in 1979, Ozzy Osbourne locked himself away in LA's Le Parc Hotel and fell into a downward spiral. That would have been game over for most people. Yet Ozzy – with guitar prodigy Randy Rhoads by his side – would make one of the greatest rock comebacks of all time, finding a new lease of life in this, his ultimate revenge.

16 TOOL

ÆNIMA *(1996)*

Some 15 years ago, nearly half the bands interviewed in K! would have cited Tool as major influence – though, in truth, no-one has ever come close to the alt.metal quartet's lysergic meditations. While debut album Undertow showcased their craft in creeping dynamics, Ænima borrowed more from the band's progressive rock influences, in the process creating some of the most mind-boggling art rock in music history. Cue references to chemically enhanced consciousness, sacred geometry and Egyptian mythology. And selling out, just for shits and giggles.

Perhaps the wait for a new Tool album is in hope that we'd forget Maynard James Keenan ever dressed like this

15 BATHORY

BATHORY *(1984)*

Venom named it, but it was Sweden's Bathory who scrawled black metal's crude template with their 1984 debut. Wanting to mix Sabbath's darkness with the aggression of punk, a teenager named Tomas 'Quorthon' Forsberg birthed a genre entirely by accident here. Naming side A 'Darkness', and B 'Evil', Bathory did both to a level unmatched before or since.

14 MEGADETH

RUST IN PEACE *(1990)*

The LA thrashers' fourth album takes its name from a bumper sticker that read: 'May all your nuclear weapons rust in peace'. Fittingly, it deals in nuclear holocausts, UFO conspiracies and the Northern Ireland conflict – specifically, Dave Mustaine's drunk ranting in favour of giving Ireland back to the Irish while onstage in Antrim, which forced the band the flee in a bulletproof van.

13 DIO

HOLY DIVER *(1983)*

As the original voice of Rainbow and the man who replaced Ozzy in Black Sabbath, Ronnie James Dio was already renowned as the smallest man with the biggest voice. But it was with his 1983 debut album that his silver larynx came into its own. This is the best work of a man who'd already made at least two rock classics before he'd even got started.

12

IRON MAIDEN

THE NUMBER OF THE BEAST *(1982)*

Whether you take its classic title-track, its overall sound, or even its iconic cover, The Number Of The Beast is one of heavy metal's most important DNA strands. It was also crucial for Iron Maiden. Not only did it add Bruce Dickinson's pipes into the mix, it marked the true moment they became a phenomenon. They may have made better albums (keep reading…), but no Maiden album was as important.

11

SLIPKNOT

SLIPKNOT (1999)

HELL ON EARTH

WHEN DEEPEST IOWA SPAT OUT THE NINE, NOT EVEN **COREY TAYLOR** AND **CLOWN** COULD HAVE PREDICTED HOW THEY'D CHANGE THE WORLD, THEY TELL PAUL TRAVERS...

As the last century drew to a close, metal was spasming through the throes of a major transformation. Korn had already introduced the low-strung, genre-blending concept of nu-metal and Linkin Park were set to take it to polished new heights. Somewhere in Iowa, however, something different – something *ugly* – was lurking and gnawing on its knuckles as it worked out how it could infect the world. And when Slipknot exploded with their self-titled debut album, the world had seen and heard nothing like it. There was the image, of course, but there was also the aural chaos that had somehow been captured and contained on a single game-changing album. Slipknot was not an easy album to listen to. It was – as we will hear from Corey Taylor and Clown over the page – vicious and noisy and beautifully fucked-up, and it laid the foundations for the 21st century's most iconic metal band to take over the world...

That's the last time we ever book a birthday party clown without a recommendation

COREY & CLOWN

IT'S 1998 AND YOU'RE ON YOUR WAY TO PRODUCER ROSS ROBINSON'S STUDIO IN MALIBU, CALIFORNIA. WHAT'S THE MOOD WITHIN THE BAND?

CLOWN (*PERCUSSION*): "I think that chasing the dream set the mood, so the mood was nothing but adventure. Stuff was actually happening, and that can be quite fascinating when you're searching and you're on a trail. There were tears and fights and normal human anxiety and love and hate and all that stuff, but it was all coloured by this adventure, which was our dream."

COREY TAYLOR (*VOCALS*): "It was very positive, even though it took us forever to get there. We had three of our own vehicles and we hooked a trailer up to [percussionist] Chris Fehn's truck. For the longest time we told him he was only in the band because he had a truck. It took us forever to get out there because the truck could only go to 55mph before the trailer would start to fishtail, because there was so much stuff in it."

DID YOU TALK ABOUT WHETHER IT WOULD BE SUCCESSFUL IN A COMMERCIAL SENSE?

COREY: "Our biggest goal was to be the type of band that could maybe sell 200,000 albums and then we could tour our asses off. We didn't think anybody would get us. We were convinced we were going to be one of those cult bands that can go out and tour and live off that and be okay. And even that was kind of lofty thinking for us."

IS IT TRUE, THOUGH, THAT WHEN YOU FIRST MET 'KNOT MANAGER CORY BRENNAN WHILE HE WAS STILL AT ROADRUNNER, CLOWN SHOOK HIS HAND AND SAID, 'HOW DOES IT FEEL TO MEET YOUR FIRST PLATINUM ARTIST?'?

CLOWN: "Well, I've always been known for being a little cocky. I don't believe in failure. And when you walk into some label dudes, they all think they know – they want to deter me away from my dream because they have built-in formulas for how it's going to go. Not us. We had a vision, we had a dream. The world wanted us and we wanted the world, so here we are."

WHY DO YOU THINK PEOPLE DID WANT WHAT SLIPKNOT WERE OFFERING?

COREY: "I think it's a lot of things. It's the fact that we came out of nowhere, that we had something very primal and antagonistic, musically. We had something that was loaded with attitude, but creative and interesting enough that it crossed a lot of different boundaries."

CLOWN: "We've always been really truthful, so maybe people trusted us right from the bat. It wasn't a show or an act; it's our art, it's what we do. We were nine brothers from Iowa with this vision and music and attitude. When you see us onstage, it's not a joke, it's not all-star wrestling or Hallowe'en. It's fucking Slipknot and it's special."

Producer Ross Robinson, who had already helped shape seminal albums by the likes of Korn and Sepultura, was the single biggest influence on Slipknot – the band and the album – outside of the nine members themselves. He was their first industry supporter, he was instrumental in getting them signed, and he was tasked with the seemingly impossible task of channelling all that energy into a cohesive album…

DID YOU NEED AN OUTSIDER LIKE ROSS TO HARNESS THE CHAOS OF SLIPKNOT?

COREY: "I think so. We all had an idea of what we wanted the band to sound like, but none of us could narrow it down. None of us could convey it or say it. And Ross was the first person who understood the overall view of what we could do and capture in the studio."

CLOWN: "But he would tell you [himself], we were very aware of our own right to be what we are, and we were very stern on that. He collected it up, harvested it, gave it timeframes for people. He organised it so we could get it to the world. He helped us do that and he believed in us, which allowed us to be comfortable and secretly laugh about how we were going to destroy the world."

WAS THE RECORDING PROCESS PHYSICALLY AND MENTALLY DRAINING?

COREY: "It was and it wasn't. We were young and excited, so we had boundless energy. We were bouncing off the walls. Plus, we were on top of a mountain and you could walk to this little precipice and you could see the bay; you could see the islands in the distance. It was gorgeous, and there's something about that that revitalises

Disneyland: not how you remember it as a kid

"WE HAD SOMETHING PRIMAL, ANTAGONISTIC AND LOADED WITH ATTITUDE"

COREY TAYLOR

THE NOISE OF '99: REVISITED!

IN JANUARY 1999, SLIPKNOT WERE PART OF KI'S **NOISE OF '99** LIST OF 80 NEW BANDS. BUT WHAT BECAME OF THE 'KNOT'S CLASSMATES?

REO SPEEDEALER

Who would've thought that soft-rockers REO Speedwagon would issue a cease and desist order, causing the punk-metallers to drop the 'REO' part of their name? They later split up, but not before releasing a song called Pig Fucker. Strangely, world domination always eluded them.

TOILET BÖYS

They made a brave attempt to cross the New York Dolls' proto-punk with Mötley Crüe-style glam metal, superfluous umlaut and all. Their shows were filled with cheerleaders and pyro, but, really, with a name like that, could you picture their career not going down the shitter?

DEVIN TOWNSEND

Our Noise Of '99 feature succinctly described Devin as a "maverick Canadian loon", and who could argue with that? Seventeen years on, Devin remains our favourite maverick Canadian loon, creating mad doodles and masterworks alike across a variety of solo projects and bands.

STATIC-X

Static-X made a decent enough electro-metal stomp, especially on their 1999 debut, Wisconsin Death Trip. In all honesty, though, they were better known for frontman Wayne Static's gravity-defying hair-do than they were for their actual songs. The singer sadly passed away in 2014.

THE DILLINGER ESCAPE PLAN

Here's another one we got right. In 1999, we said that The Dillinger Escape Plan sounded like "the East Coast's answer to an aural earthquake". They still do, and their unconventional, rhythmically complex approach to songwriting helped define an entire math-metal subgenre.

you. By the time we were done making it, we were a bit drained, but in the moment we were so thrilled that we were getting this opportunity that I don't think anything could have knocked the shit out of us."

CLOWN: "I used to enjoy watching Corey sing. He'd be out of body, he'd be gone. Ross would stir him up and they'd have conversations. There'd be tears. There'd be arguments. Corey just disappeared and that always meant a lot to me, because that's what went into this. That's what people don't see on the outside, and I was fortunate enough to witness some of that. I used to sit and watch Pauly [Gray, bass] practice riffs until his fingers were swollen. He'd go, 'Man, I've got to tighten shit up. This is for real, this record's forever.'"

HOW DID YOU COPE WITH HAVING NO MONEY OR FOOD, AND SLEEPING WHERE YOU FELL?

COREY: "It's par for the course. I was homeless for a while, so I was used to it. Paul was the same way. We were all just squatters, so it was nothing new for us. The cool thing that Ross did, because we went into the studio before Roadrunner Records had really given us a budget, was give us money out of his own pocket so we could eat. Every Thursday we'd get a load of 29-cent tacos, which are the worst thing on the planet."

CLOWN: "It could be its own book, bro. We get there and Ross says, 'You've got to be careful, there's a momma skunk going around with her babies, so she's probably gonna be a little aggressive.' Weeks later, she sprays the bathroom, which is right next to the control room. The things that happened to us, it was like magic. It was like a movie. It was like this is all meant to be that we're here. We don't know why and we're experiencing it for the first time, but it was unbelievable."

WAS THERE A POINT WHERE YOU REALISED YOU WERE SITTING ON SOMETHING SPECIAL?

COREY: "We knew we had something that we loved. But we weren't sure what the rest of the world was gonna think. I remember sitting in my old apartment when we were getting the mixes back. We were all there and were losing our minds. We were so excited, we were like, 'Holy shit, this came out so much better than we thought it would.' If you're happy with the recording, who cares if the rest of the world likes it?"

As it turned out, of course, the world loved it. Well, a significant proportion did, anyway. As is often the case when a truly unique, game-changing band emerges, Slipknot divided opinions, drawing as much hate as love, but that didn't stop the album from going double-Platinum, establishing the band as a genuine force.

HOW MUCH DID THAT ALBUM CHANGE YOUR LIFE?

COREY: "The funny thing is I didn't even realise how much that album changed my life until after we were done touring on it. It wasn't until we got home and we had about three months before going in to record Iowa, where we could actually catch our breaths and go, 'Okay, what just happened?' I bought a car. For once I could pay my bills and not worry about it. But other than that, it wasn't a big deal because we weren't the kind of band to sit on our laurels. For us, that whole album was just setting up the second album."

DO YOU SEE THE ALBUM'S INFLUENCE ON THE METAL SCENE TODAY?

CLOWN: "I don't have very many friends. It's my own fault, but I just don't. No-one points these things out, but once in a while I'll catch something with one of my friends and I'll be like, 'You hear that? That's very similar to what we do', and they'll go, 'Well, duh.'"

COREY: "I've talked to everyone from Ed Sheeran to 5 Seconds Of Summer. It's pretty fucking crazy, the extent that this band has reached out there. And then you see the people wearing the T-shirts – everyone from Lady Gaga to [Avengers actor] Tom Hiddleston. Or you hear Tom Hardy describing the new Mad Max movie as a cross between Cirque Du Soleil and Slipknot. We're kind of in the zeitgeist now in a bigger way than I could have imagined. That, to me, is the biggest headfuck. I've had the guys from Of Mice & Men come up and tell me we were a big influence, the guys in Bring Me The Horizon, Asking Alexandria… It's all-encompassing where our reach has gone. I don't have words to describe just how gratifying that is."

HOW DO YOU FEEL LOOKING BACK AT YOUR DEBUT TODAY?

COREY: "I think it stands up really well, and it set the tone for everything we wanted to do. And the great thing is, to this day we still play so much from that album. There's probably seven songs that rotate through our set list from that album alone, and [when we play them] the fans lose their minds. When you see that reaction, that's some legacy shit!"

CLOWN: "It's so noisy and in-your-face. It'll rip your skin off. There is so much fucking human emotion being thrown around the instruments. It's a war. The energy that went into it was brutal and I think it was all meant to be. It's an absolute piece of art and it's there forever, for everyone."

It is still there and, almost 17 years on, it sounds as furious, vital and confrontational as ever. Slipknot are one of the most important metal bands of any generation, and it all started right here!

"THE ALBUM WILL RIP YOUR SKIN OFF. IT'S A WAR"
CLOWN

True story: early Slipknot shows regularly featured an encore of the Y.M.C.A.

STAR PICK! COREY TAYLOR SLIPKNOT

"Master Of Puppets is the quintessential metal album. That's not to take away from any of the metal bands I've loved, but, to me, Master Of Puppets was the blueprint for everything amazing with aggressive music. I'd take that album and put it against anything that's out now – including my own fucking band!"

10 METALLICA
MASTER OF PUPPETS (1986)

For all the enduring greatness of many of the songs included within it – most notably, the set-staples Battery and the title-track – Master Of Puppets will always carry an air of sadness for being the final Metallica album to feature Cliff Burton on bass. The 24-year-old would lose his life in a bus crash on the European leg of the supporting Damage Inc. tour, barely six months after the album's release. But in his final recording – the first-ever thrash album to go platinum – his legacy lives on, with songs such as Welcome Home (Sanitarium) and the epic instrumental Orion inviting a symphonic ingenuity to their pioneering thrash-metal edge.

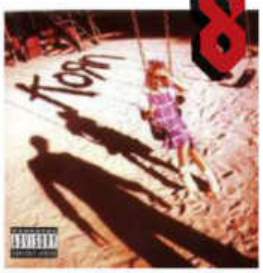
9

BLACK SABBATH

BLACK SABBATH (1970)

A church bell rings in the distance as thunder erupts and Black Sabbath introduce themselves with three spine-chilling notes. Originally formed as hippy-dippy blues bandits Earth, the founding members witnessed queues around their local cinema for a horror movie, so decided to invent a horror of their own; one that would leave the nation – and soon, the world – trembling under their sheets. And heavy metal was born.

8



KORN

KORN (1994)

It'd be hard to understate just how important Korn's 1994 debut is: it changed the sound and, yes, even the look of metal forever. Overloaded with downtuned guitars and riding out on dense grooves, Korn set the mould that would birth nu-metal and pave the way for Limp Bizkit, Linkin Park and a thousand other bands to follow. All too often overlooked, however, is that it also dragged metal into darker, confessional waters.

BEYOND THE 50

THESE STAR-PICKED CUTS DIDN'T MAKE OUR 50-STRONG COUNTDOWN, BUT DESERVE YOUR RESPECT NONETHELESS…

DANZIG

DANZIG (1988)

Chosen by… Chino Moreno, Deftones

"I got this the day it came out [in August 1988]. I was a big fan of ['horror punk' bands] Samhain and the Misfits, which had Glenn Danzig in them. I really liked the darkness and the vibe of Samhain, but the Misfits were a little too cartoon-y for me. I loved the way Danzig sounded, though. It was a straightforward, heavy rock record. It was dark, but it had great songs on it – there's not a bad track on that record."

OBITUARY

CAUSE OF DEATH (1990)

Chosen by… Justin Hawkins, The Darkness

"Everything about this record is so imposing. This album is like the strong curry that makes everything else taste korma-ish by comparison. If you want something that's true metal from beginning to end, with absolutely no respite, then you gotta go for Cause Of Death! The whole point of these albums is to tap into a very primal instinct. Obituary, particularly on this album, did that effectively and powerfully."

METALLICA

METALLICA (1991)

Chosen by… Winston McCall, Parkway Drive

"I know many Metallica purists look at this album as when the band 'sold out', but it's *so* fucking good. It may not be their fastest, heaviest or craziest record, but the riffs and the whole tone of the record make it unbeatable when it comes to altering the metal landscape. It's rare that you find an album that's heavy but, at the same time, you can hum the riffs. That's something that has inspired us a lot over the course of our career."

Motörhead: everyone grubbier than everything else

7

MOTÖRHEAD

OVERKILL (1979)

What's the best thing about Overkill, the song? 'Philthy Animal' Taylor's proto-thrash double-kick intro? The opening cry of, *'Only way to feel the noise is when it's good and loud'*? Lemmy's primeval scream before the chorus? Yeah, all those, plus the fact that there's nine more tracks after it – from the raging blues of No Class to the warm, dreamy, drug-headed Capricorn – that are just as perfect. At the time in 1979, there was genuinely no band going as fast, as hard or as loud as Motörhead, but in its wake would come a million who tried. Yet exactly none of them have matched Lemmy, Philthy and guitarist 'Fast' Eddie Clarke for sheer skill. No class? Loads of it, man.

6

PANTERA

VULGAR DISPLAY OF POWER (1992)

Pantera's second 'true' album was in many ways one that saved metal in its greatest time of need, when many fans felt bands like Metallica – who had just released their slicker, self-titled 'Black' album – were starting to lose their edge. And though the Texans were rooted in glam metal during their infancy, their eyeball-dissolving 1992 masterpiece gave heavy music the kick up the arse it so desperately needed. The fact we'll never see their like again remains one of metal's greatest curses.

5

SLAYER

REIGN IN BLOOD (1986)

They may never have been the biggest of thrash metal's Big Four, but they were certainly always the heaviest – and on third album Reign In Blood, Slayer may very well have captured heavy metal in its purest essence over 28 glorious minutes. It was brutal, hellish and morbid – with lyrical references to WWII concentration camp experiments carried out by the real-life Angel Of Death, Josef Mengele. Best of all, it became music's very own unrivalled gateway to Hell – paving the path for more sinister, extreme sounds.

4 JUDAS PRIEST

BRITISH STEEL *(1980)*

■ Throughout the 1970s, though heavy metal was always a part of who Judas Priest were – significantly so, as we've already seen, on 1979's Stained Class – it was never the band's all-encompassing identity. But with this sixth album from 1980, the Birmingham Five entered the new decade by proudly declaring that heavy metal was now *all* that they were. Completely gone were the bluesy flights of fancy, replaced with a more muscular, aggressive, sharper sound. And the wholly metal Priest was a brilliant beast: Breaking The Law, Rapid Fire, Grinder, Living After Midnight – enormous, cast-steel anthems that saw these older warriors leading the way for the NWOBHM breed that were popping up.

3 IRON MAIDEN

SEVENTH SON OF A SEVENTH SON *(1988)*

■ There are a lot of Iron Maiden albums that could lay claim to being their defining hour – it is the stuff online debate fights are made of. What makes Seventh Son Of A Seventh Son deserve the crown? Well, even for a band who had already recorded a 13-minute adaption of Rime Of The Ancient Mariner, this concept album – inspired by Orson Scott Card's novel Seventh Son – was metal conducted on a huge scale, with Bruce Dickinson once describing it to K! as "a heavy metal Dark Side Of The Moon". He was right. Featuring their best playing, their biggest ideas and even the addition of keyboards, it is a perfect storm of ambition and talent colliding head-on.

2 BLACK SABBATH

PARANOID *(1970)*

■ Although Black Sabbath's 1970 self-titled debut album sounded the birth of heavy metal with its doom-laden title-track, it was also, largely, a heavy rock album. But, just seven months later, they unleashed Paranoid – a record that confirmed that things were only going to get heavier and darker. Originally entitled War Pigs after the antiwar opening track, the band's label forced them to change it to Paranoid, partly because of that single's chart-topping success, but also because label executives were worried that it would cause problems in America (then still embroiled in the Vietnam War). The title changed, but the pessimistic Electric Funeral, Iron Man's cautionary stomp and Hand Of Doom's tales of soldiers getting hooked on drugs to forget the horrors they'd seen remained as heavy as the riffs that powered them. Sabbath had already birthed heavy metal, now they were getting it up and running.

Try as they might, Sabbath's attempted coining of 'heavy wood' as a thing didn't have much of a ring to it

Cliff Burton and James Hetfield struggled to get to grips with this 'slowing down' notion

1 METALLICA

RIDE THE LIGHTNING (1984)

LIGHTNING IN A BOTTLE

METAL'S GREATEST ALBUM CAPTURED A BAND AT THEIR MOST ELECTRIFYING, SAYS IAN WINWOOD

On December 20, 1984, Metallica played only their third gig in Britain. But whereas the group's first two appearances were at the compact Marquee Club on Soho's Wardour Street and witnessed by a total of 800 people, for their third appearance in the capital the group were booked into larger lodgings, in the shape of the 18th century, 2,100-capacity Lyceum Theatre.

As if this alone were not cause for celebration, following their set, the Bay Area quartet – James Hetfield, Lars Ulrich, Kirk Hammett and Cliff Burton – were presented with silver discs commemorating 60,000 sales in the United Kingdom of their second album, Ride The Lightning, released six months prior.

Metallica were the first genuine American metal band to attain this status, and 1984 was a year of upward thrust for the group. In the United States, the quartet signed a recording contract with the giant Elektra label, the day after a pulverising appearance at the Roseland Ballroom in Midtown Manhattan on August 3. They had signed a management contract with the heavyweight Q Prime organisation. And, best of all, come year's end, the group would celebrate the first of many Kerrang! cover stories – the front page featuring Lars Ulrich, um, painted silver, holding a cake adorned with nuts and bolts.

But at the start of 1984, things did not look anywhere near so promising. In Boston, Massachusetts, the band's equipment was stolen from a rental truck parked outside a hotel (an event that led to the writing of the track Fade To Black), leading to the cancellation of a debut European tour. Behind the frontline, Metallica's well-intentioned but small-time manager Jonny 'Z' Zazula – a man who remortgaged his New Jersey home in order to pay for 1983 debut album Kill 'Em All – was struggling to fund the band's increasingly expansive ambitions.

As ever, it was Lars Ulrich who was the most resourceful and attentive member of Metallica. Keen that his group's second album sound broader than the thin and scratchy Kill 'Em All, the voluble Dane turned his gaze to the nation of his birth in nominating fellow countryman Flemming Rasmussen as the man to produce the songs that would be collected under the title Ride The Lightning. Although just 26 years old, Flemming had already recorded the nine tracks that comprised Rainbow's blockbusting Difficult To Cure set, a fact that would certainly have been noticed by the young drummer.

"In those days there was no email or anything, so a call came into the studio, which was taken by [Freddy Hansson]," recalls Flemming, referring to his business partner and the studio the two of them owned, Sweet Silence, in Copenhagen. "I was told that this band were coming over called Metalli-something, and I went, 'Yeah, yeah, I'll do it.'"

Beginning work on the eight songs that comprise Ride The Lightning in a freezing Copenhagen on February 20, 1984, with just 29 days in which to record, time was not Metallica's friend. Flemming Rasmussen, however, was, and an astute friend at that. Quickly, the producer – who, for the first time in his career, was working with musicians younger than himself – recognised that his role in the recording of Ride The Lightning was to translate the album as it existed in the group's heads and replicate it in the confines of the recording studio. A task made all the more pivotal and delicate because, in a number of areas, Metallica weren't that great.

> **"WE REALISED WE COULD BE HEAVIER BY SLOWING DOWN"**
> LARS ULRICH

"My job was to get them to perform as well as possible," remembers the Dane. "At the time, Metallica's ambitions were higher than their abilities."

Flemming remembers one day asking Lars Ulrich why each song began on an upbeat, only to be met with the response, "What the fuck is an upbeat?" (That said, the producer remembers that the oft-maligned drummer was exceptionally skilled at the trickier parts of his job.) Elsewhere, while observing that the late Cliff Burton was the finest bass player with whom he had ever worked, still the caveat came that the other half of Metallica's rhythm section "had some issues when it came to keeping time". However, James Hetfield's capacity for layering the same guitar part up to half-a-dozen times with individual takes, each as precise and forensic as the last, is a sight that the producer "has never seen since… and neither do I expect to".

With the four members of Metallica sleeping in a back room at Sweet Silence, Ride The Lightning came together quickly. However, this speed was not sufficient for an increasingly desperate Jonny Z, who, fast running out of money and with recording costs having risen from $20,000 to $30,000, asked Lars Ulrich how much longer the album would take. "As long as it takes," he was told.

Nearing completion, executives from Bronze Records, then the home of Motörhead, entered Sweet Silence to listen to Metallica's second album with a view to signing the band. Having heard the new work, their opinion was that the entire set would need to be rerecorded, possibly with 'name' producer Eddie Kramer. More galling still was that this deranged opinion was spoken with Flemming Rasmussen in the room. The Dane responded by turning to Metallica and declaring, "They're idiots."

"I could tell from very early on that the album was going to be very good," he says. "I could tell we were onto something."

And how they were. With Ride The Lightning, Metallica captured this lightning and placed in a bottle. Thirty-two years after its release, whole chunks of the record still pepper Metallica's live show, with tracks such as Creeping Death, For Whom The Bell Tolls, Fade To Black and Ride The Lightning itself representing classics of the genre. An enormous leap forward from its predecessor, Kill 'Em All, as Lars Ulrich himself observed of his group's second album, "we started working on songs that expanded our horizons. Cliff was studying music at college and he talked about Beethoven or Bach as much as he talked about ZZ Top or the Misfits. And Kirk also added a lot of elements. And we realised we could be 'heavier' by actually slowing down."

Lars arrives on the K! cover in December 1984. We're sure this seemed a good idea at the time

They'll be one of the biggest bands in the world one day. Honest. Stop giggling… (From left): Kirk Hammett, James Hetfield, Lars Ulrich and Cliff Burton

Next week in Kerrang!: the inside story of metal's most classic logos!

THE SONGS THAT SAVED MY LIFE

CHRISSY AND AGAINST THE CURRENT ARE HEADING BACK TO THE UK NEXT WEEK. SADLY, IT DOESN'T LOOK LIKE SHE'LL BE STAGE-DIVING. UNLESS SHE DOES A GUNS N' ROSES COVER. DO A GUNS N' ROSES COVER, CHRISSY…

THIS WEEK: CHRISSY COSTANZA, AGAINST THE CURRENT

THE LAST SONG I LISTENED TO WAS…

MEGALOMANIAC

INCUBUS

"This song is about shoving a finger in the face of a bunch of hypocrites, and I really vibe with that. I think the lyrics are really cool, I actually remember hearing it for the first time and thinking [frontman] Brandon Boyd had such an interesting way of saying things, and he was really fearless, too. I'm a huge lyric nerd, so I got with that straight away. I've actually never seen them live, but when I finally do and they play that song, I will lose my mind!"

FIND IT: A Crow Left Of The Murder… (2004)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS…

WHEN YOU WERE YOUNG

THE KILLERS

"I went to a music school called The School Of Rock, and I was assigned this song to sing. I saw a video of them performing it at the Royal Albert Hall, and straight away it was like, 'Holy shit! *This* is what I want to do!' I want to play there one day."

FIND IT: Sam's Town (2006)

THE SONG THAT MAKES ME THINK OF HOME IS…

FLY ME TO THE MOON

FRANK SINATRA

"All of Sinatra's songs make me think of home because my dad listened to him a lot. I basically grew up with him in the background all the time. He was on so much I don't really associate his music with a single memory, though it often stirs up memories of my grandfather, who loved Frank, too. I'll listen to it when I'm homesick on tour, and I'm not sure if that makes it better or worse!"

FIND IT: It Might As Well Be Swing (1964)

> **"I WANT TO PLAY AT THE ROYAL ALBERT HALL…"**
>
> **CHRISSY COSTANZA**

THE SONG I WOULD LIKE TO COVER IS…

UGH!

THE 1975

"It's got this cool, dancey, funky vibe to it, and you throw it on and you just feel good and want to move your body around. We'd definitely give it a bit of an ATC twist, but I'd want to stay pretty true to it. I think it would be quite hard, though, especially for me, because my vocals are in a completely different style."

FIND IT: I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It (2016)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS…

WELCOME TO THE JUNGLE

GUNS N' ROSES

"I would totally lose it if I was in the band and singing this, I'd be all 'fuck everything' and jump off the stage! That said, I'm absolutely not a stage-diver! I crowd-surfed for the first and the last time at the last Bamboozle festival, and I got *dropped*! I was like, 'Are you kidding me? I'm, like, 98 pounds, *how* did you drop me?!'"

FIND IT: Appetite For Destruction (1987)

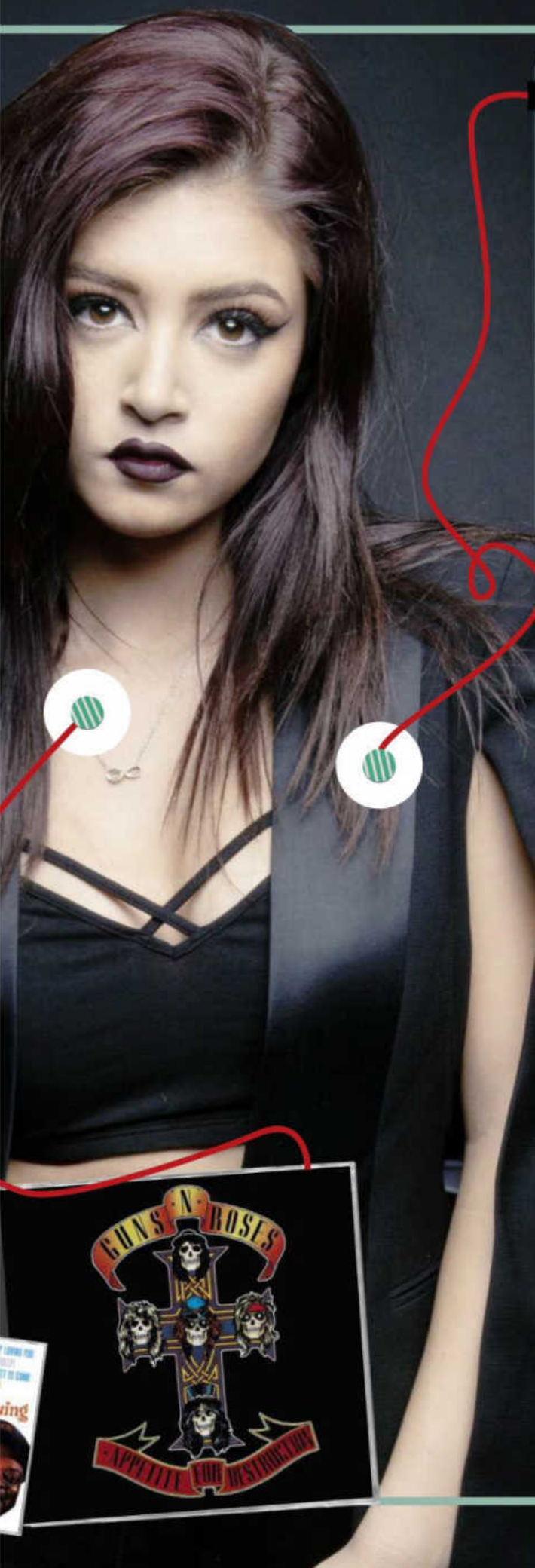
THE SONG WITH THE BEST LYRICS EVER IS…

ALL OUR LIVES

ANDREW MCMAHON IN THE WILDERNESS

"There's a specific lyric that gets me – '*There are only two mistakes that I have made / It's running from people who could love me best and trying to fix a world that I can't change*'. There are some lyrics that are super-descriptive and unique in the way they say things, but this lyric isn't like that, it's just being super-raw and completely honest. It's one of

WORDS: DAN SLESSOR PHOTO: ANDREW LIPOVSKY



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THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

WAKING UP IN VEGAS

KATY PERRY

"I've never actually been to Las Vegas, so it's not literally connected to the place in my mind, but this song is a lot of fun, and I always get in a good mood when I listen to it. I'm a big Katy Perry fan, I like literally everything about her, and I love how whimsical everything she does is. I know it's not a very rock choice, but I don't care!"

FIND IT: One Of The Boys (2008)

the most truthful things I've ever heard, and that's inspiring to me."

FIND IT: Andrew McMahon In The Wilderness (2014)

THE ATC SONG THAT'S HARDEST TO PLAY IS...

DREAMING ALONE

AGAINST THE CURRENT

"It sounds like it should be one of the easiest because it's super-soft, but when I'm a little bit hoarse it's tough. There's a lot of falsetto, and I don't want to yell it, but I have a hard time really doing it right, and it's even harder if I'm a little bit sick. I've never missed the notes, or at least a sound comes out, just, unlike the times when I'm *really* sick and I'll open my mouth and just nothing comes out at all!"

FIND IT: Gravity EP (2015)

THE SONG THAT MAKES ME WANT TO CRY IS...

FOREVER AND ALWAYS

PARACHUTE

"Oh my God, this song is *so* sad. There have been times when I've been driving in my car late at night and this song has come on and I've just lost it and started crying. That's happened more than once, too! The lyrics tell the story of a relationship – the girl gets a phone call and has to go to the hospital, and you learn that something is wrong with her, and then they know she's dying and… Oh, it's just too sad! It gets all whispery at the end, and it's like taking a last breath!"

FIND IT: The Way It Was (2011)

THE SONG I WANT TO BE REMEMBERED FOR IS...

DEMONS

AGAINST THE CURRENT

"We haven't released this yet, but it's the most raw and honest song I've written up to now, so I'm a little nervous about people hearing it. It has two major themes: one is dealing with personal demons, and the other is about knowing something in your life is bad but you keep telling this other person everything is okay, and you want to live in the world where they truly believe everything *is* okay. But you can't truly believe that, because you know otherwise."

FIND IT: When it's out…

A SECRET ABOUT ONE OF MY SONGS IS...

PARALYZED

AGAINST THE CURRENT

"The idea behind our song Paralyzed was brought to us by this guy Stevie, who has written with us a bunch. Originally, it was a really happy pop song, and the lyrics were, '*You're giving me butterflies*'. People probably hear this song and think, 'Oh yeah, this is about something really dark,' but when it was written it was literally about having a crush on someone! When I first heard it I was like, 'I really like this song, but I don't know if I'm vibing with these lyrics!'"

FIND IT: Gravity EP (2015)

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

BLACK SABBATH

PLUS: RIVAL SONS

UNITED CENTER, CHICAGO. 22.01.16

KKKKK

OH LORD, YEAH! SABBS' FINAL TOUR KICKS OFF IN PERFECT, HEAVY STYLE

WORDS: JOHN TRUMAN **PHOTOS:** ROSS HALFIN

'*IS THIS the end of the beginning?*' mused Ozzy Osbourne as his opening throw on Sabbs' last album, 13. '*Or the beginning of the end?*' Well, we now have the answer. That glorious comeback album from 2013 – the first to bear Black Sabbath's name in almost two decades, and the first with Ozzy on vocals since 1978 – ultimately did not herald a new chapter of activity for the original and best band in heavy metal. Rather, although drummer Bill Ward remains absent, it has come to serve as a full-stop. The talk of another album has ceased. The world tour Sabbath are kicking off has been billed as The End. This is, as they say, it. But as sad as it is to see Ozzy, Tony Iommi and Geezer Butler kicking off their final world tour together – and, let's be honest, even sadder that Bill Ward isn't part of this final curtain-call – for the two hours they're onstage, there is magic in the air.

Up first, and hand-picked by Ozzy and co to accompany them on this final global jaunt, Rival Sons. A modern band who look, sound and feel just like a band who could have done this tour in 1974, their bluesy strut and smoky riffs are automatically classic, the perfect aperitif for what follows.

As a final hurrah, what Sabbath deliver is about as perfect as you can get. The timeless tritone of their signature tune kicks things off on a wave of doom, Snowblind is dangerously blissful, Iron Man's riff gets a louder sing-along than half of Ozzy's lyrics do, and N.I.B. proves that there is still no band with as fluid a grasp of groove and thrusting swing as Sabbath. Amazingly, there are still surprises in the set, among the cast-iron guarantees. After Forever gets its first airing in over a decade, while Hand Of Doom – and how, after almost two decades of on/off reunion touring from Sabbath, are we only just noticing this? – hasn't been played live since 1978. And, despite Ozzy having said that nobody's interested in hearing newer material from 13 (actually, we are), God Is Dead? gets cranked out, reminding us that Sabbs are ending this crazy ride as brilliantly as they started it.

So, yes, this is the beginning of The End. Download awaits. And when Black Sabbath hit Donington Park for the last time, you're going to be crying tears made of equal parts sorrow and joy. Mostly the latter.

Ozzy really enjoyed his trip to the Harry Potter Costume Superstore

Tony really did ask for a silly amount of cherryade on the rider

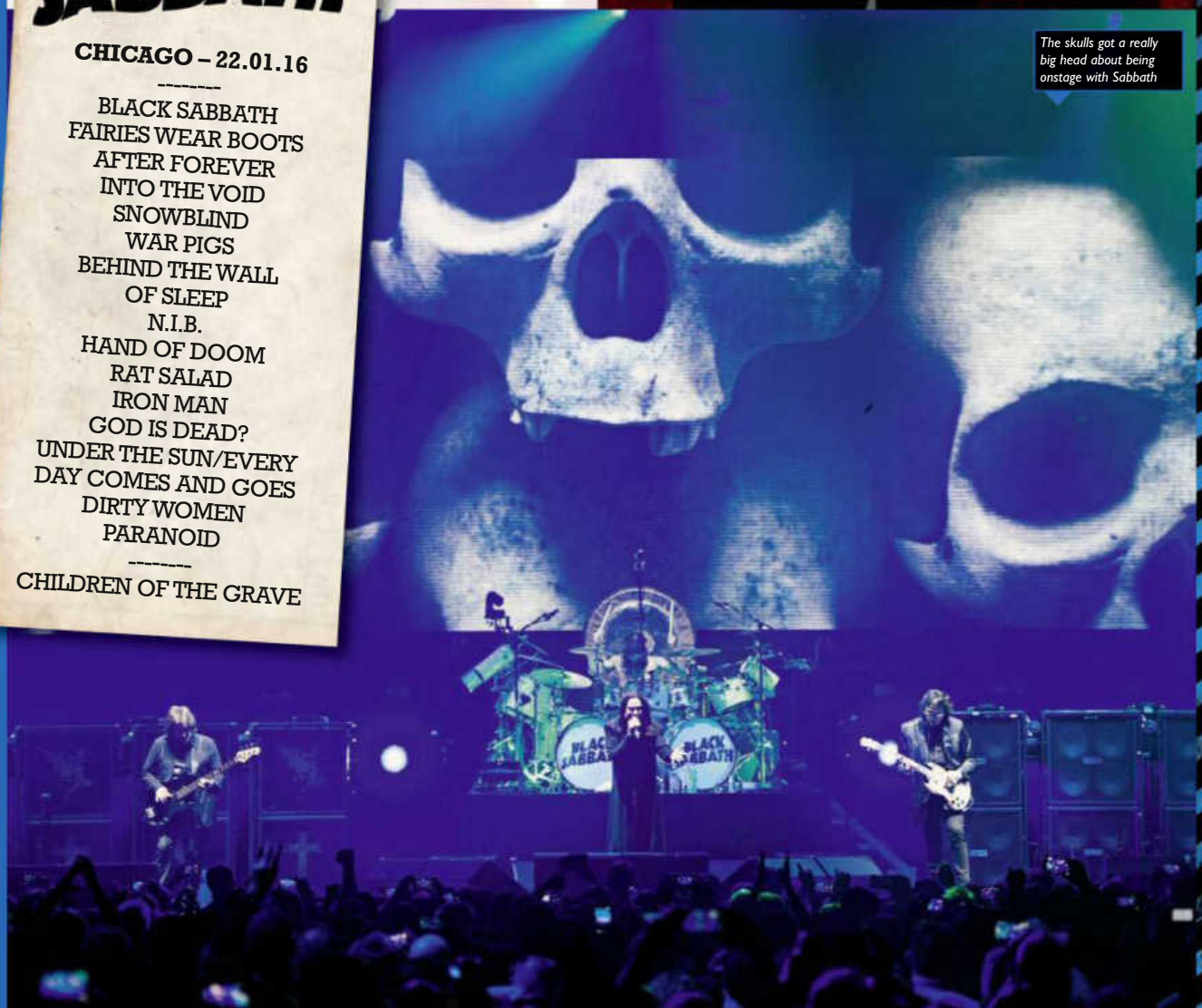
Once again, Geezer forgot to pack his white shirt for tour

BLACK SABBATH

CHICAGO – 22.01.16

BLACK SABBATH
FAIRIES WEAR BOOTS
AFTER FOREVER
INTO THE VOID
SNOWBLIND
WAR PIGS
BEHIND THE WALL OF SLEEP
N.I.B.
HAND OF DOOM
RAT SALAD
IRON MAN
GOD IS DEAD?
UNDER THE SUN/EVERY DAY COMES AND GOES
DIRTY WOMEN
PARANOID

CHILDREN OF THE GRAVE



The skulls got a really big head about being onstage with Sabbath

Dude, duck face in pictures is soooo 2015

BEACH SLANG

PLUS: PETAL

RAINBOW, BIRMINGHAM. 20.01.16

KKK

HOT NEW PUNKS TRIUMPH AGAINST THE COLD IN THE UK

WORDS: STEVE BEEBEE **PHOTOS:** TOM MARTIN

■ DAMN, IT'S cold in here. Maybe that explains the eerie quiet between songs tonight – it's as if this little gathering is frozen, rooted to the spot. It's nothing to do with the band, because there's nothing at all icy about Beach Slang's musical gold rush. Elsewhere on this UK tour, the Pennsylvanian outfit's shows have been the sort that great band's stories include as should-have-been-there moments – London's Barfly has rarely been so rammed or so excitable. Tonight, their instinctive, from-the-heart, blue-collar punk is awesome, but for whatever reason, folks have left their dancing shoes at home.

After a demure set from U.S. solo songstress Petal that's more folk than punk, the headliners quickly turn up the heat. "We're here to punch you in the heart," promises frontman James Alex, and it's immediately clear what he's getting at. While not all of Beach Slang's songs make sense in a standard, linear manner, they all come loaded with feeling. And between songs, they're actually great company. Bidding to break the silence, James isn't shy about inviting us into his world. He drops hints about the new album he's "not supposed to be talking about" yet, and gently teases guitarist Ruben Gallego for talking in cliché, before relenting and kissing his embarrassed bandmate on the cheek.

Musically, Beach Slang are like an excited child that can't wait to tell you about their day – quickfire blasts like Young & Alive and Dirty Cigarettes, plus a cover of Jawbreaker's Boxcar, rocket towards you in a mighty hurry. Nothing is held in – James hurls himself backwards onto the floor at the end of Punk Or Lust – and it's clear that this is a band who'll be making waves once things heat up a bit.

STAR SHOUT!

JAMES ALEX
(BEACH SLANG, VOCALS/GUITAR)

HELLO, SIR! WELCOME TO THE UK – HOW'S IT GOING?
"We're just two dates in, but we're having a pretty wild time. We just dove right into the culture here and got loose. So far, so great. It's been really cold at both places we played so far – almost like an outdoor show. It can be hard to control the guitar picks, but it starts to warm up!"

YOU'RE ON THE RISE – FEELING GOOD, THEN?
"Well, humility is definitely the captain of our ship, and we're always pleased and kinda surprised when people show up to see us. It's exciting to tour in new places where we don't know what's gonna happen. We like to embrace the chaos of the adventure. We've been lucky so far – all the surprises have been sweet!"

THE EARLS OF MARS

PLUS: SERPENT VENOM, DORRE

BLACK HEART, LONDON. 17.01.16

KKKK

ECCENTRIC ENGLISH DIRT-PROGGERS TAKE LONDON ON A MAGICAL MYSTERY TOUR

■ THERE'S A certain kind of screw-loose mad genius that you only get with the English. Imagine an endearingly crackers maths professor who can hold a 500-part equation in his head as naturally as falling off a log, but might as well have birds tweeting around his ears. That's basically Brit prog-twiddlers The Earls Of Mars in a nutshell: vastly intelligent, yelling at the stars and as English as a cup of tea. And teeing up this craziness are Belgium's Dorre, who create a colossally heavy doom abyss into which they try to suck everything – your ears, daylight, reality – to hypnotising effect. Next, London's champions of all things slow and low, Serpent Venom, arrive to squash The Black Heart with riffs of pure Sabbath steel. Well, eventually they do. First they have to send members offstage to find *other* members, then set the vibe with a couple of minutes of dense feedback. But – by Iommi's crucifix! – when those enormous riffs rumble forth they are simply astonishing. Fans of hulking, slow doom that charges at you like a bison fighting its way out of a tar pit will fall in love with this lot instantly. But the most love tonight is reserved for The Earls Of Mars, who somehow manage to get people singing along joyously to their insane, proggy hymns as though this is a Justin Bieber gig. Musically, they're a bit like Clutch or Orange Goblin fed through Alice's Looking-Glass, a sound that's recognisable, but twisted into strange, intriguing new shapes. Frontman Harry Armstrong, meanwhile, is part grinning keyboard demon, part wide-eyed preacher man, delivering his sermons to God-knows-what like Jim Morrison's scruffier, further-out brother. Mad? Yeah, but lovably so.

NICK RUSKELL

THE BLACK DAHLIA MURDER

UNDERWORLD, LONDON. 22.01.16

KKKK

MICHIGAN DEATH METALLERS SET OFF THE FIRE ALARMS – THEN PLAY THROUGH THEM

■ THE NIGHT after this show, The Black Dahlia Murder play up the road at the much bigger O2 Forum Kentish Town, supporting black metal's lord of all things cold and frosty, Abbath. Tonight's much more intimate showing is the storm before the, um, bigger storm, and in this basement venue it doesn't take long for the elements to make themselves felt. But if tomorrow's all about ice, tonight is all about fire. "Even my eyelids are sweating!" cackles vocalist Trevor Strnad. He's soaked in sweat, shirt off, glasses still on, mopping himself with a filthy towel at the set's halfway point. Tonight we get a diehard commitment to blowing the bloody doors off. Trevor dutifully introduces sections that pluck old favourites from early albums Miasma and Nocturnal, while new songs from last year's seventh album, Abysmal – Receipt, their set opener, and previous single Vlad, Son Of The Dragon – are proof that, though their style may not have evolved much, The Black Dahlia Murder still sit comfortably within their realm, ever-refining the mix of menace, loathing and schlocky horror movie fandom that makes them unique. Inspired by the Evil Dead, Raped In Hatred By Vines Of Thorn raises the temperature another notch. Two songs from the end, what sounds like a fire alarm goes off. "What we're going to do here is play through the alarm," decides Trevor, after taking a moment to think. Fair enough – we were burning up already.

ALISTAIR LAWRENCE

IGNITE

PLUS: DEAD NECK

UNDERWORLD, LONDON. 26.01.16

KKKK

CALIFORNIAN MELODIC HARDCORE KINGS HOLD SERIOUS COURT IN THE CAPITAL

ONE OF about three singers in hardcore bands who can actually sing, Ignite's Zoli Téglás' bellowing croon has a timbre that could crack an oak tree like a sonic boom. Ignite's earthy PMA anthems are more underground than arena rock, though, which helps them sound at home ricocheting around The Underworld tonight. New album A War Against You is their first in a decade and, once the oddly-named Dead Neck are done shouting at us, as its title-track slipstreams behind opener Bleeding, it's clear they're happy to pick up where they left off – and so are the assembled throng. The midweek crowd-surfers waste no time riding waves generated by racing drums and sliding riffs as Zoli hits the high notes and holds them. Promising a free Terror T-shirt to a stage-diver who loses a tooth (his LA buddies play here in four days' time) gets a bigger cheer than any of his between-song sermons. Probably because his well-meaning-but-oversimplified politicking and romanticising small-town life to a roomful of Londoners was never going to be met with a lot of cheering. Unlike My Judgement Day, which is dedicated to the memories of Lemmy and David Bowie, or Man Against Man, dusted off for a couple of old-school fans. These are hardcore punk songs that make you party rather than rage, and by the time closer Veteran funnels more bodies onto the floor, Ignite have regained their unique place.

ALISTAIR LAWRENCE

BARNETT BROTHERS

Nice Barnet, mate, etc etc etc

LEXINGTON, LONDON. 23.01.16

KKKK

MENZINGERS MAN KEEPS IT IN THE FAMILY AT UNPLUGGED SHOW

WORDS: JAMES MACKINNON **PHOTO:** CHRIS CASEY

EVEN BEFORE brothers Greg and Bobby Barnett formed The Menzingers and Captain, We're Sinking respectively, their grandfather's family ran Barnett's Boat Yard in New York. The same pride in a shared family craft runs through this intimate unplugged evening, as each brother airs their wares and admires the other's handiwork.

Though sharing his brother's nose and smile, Bobby's songs are more introspective, and stripped down to moody strumming and emotive wailing, A Bitter Divorce is gut-wrenching. Greg, on the other hand, is a sucker for hooks, and the ragged energy of The Obituaries is made for scrappy acoustic sets. But, The Menzingers' songs have always been a family affair, recalling times misspent with friends, and it's obvious these songs have an extended family here from the roaring sing-along on Casey that replaces the full band's electric heft with sheer emotional volume.

So, the Barnett family trade is still going strong. And, with both bands writing new albums, it seems the brothers are simply too good to fail.

STAR SHOUT!

GREG BARNETT

(THE MENZINGERS, VOCALS/GUITAR)

HAS THIS TOUR BEEN LIKE RELIVING OLD TIMES FOR YOU?

"Exactly! Me and Bobby live apart and don't get to talk about writing music as much any more. So, it's been fun to share a bunch of new Captain and Menzinger songs during soundcheck and help each other out with them. It's been a tour-cation!"

YOU'VE NEVER TOURED UNPLUGGED BEFORE. HOW HAVE YOU FOUND THE WHOLE EXPERIENCE?

"We really had no idea what to expect, and it's just been a blast! Bobby has never been to the UK, and we've never toured together before, so it's been cool breaking him out of that comfort zone and showing him that, y'know, this is pretty easy – this isn't too bad! It's different, for sure, but it's been fun."

Cold weather clothes: you're doing them wrong, pal

STAR SHOUT!

PHIL CAMPBELL

(THE TEMPERANCE MOVEMENT, VOCALS)

HOW'S THE ROAD TREATING YOU THIS TIME?

"It's been incredible. We've been playing in some big venues and selling them out, which means I get to jump around like a buffoon all night, just looking out at all the people. We were flying on adrenaline, with a new guitarist [Matt White] on board, and not really knowing the set list – but with each show we've settled in and improved. They've all been great shows."

HOW'S THE NEW MATERIAL GOING DOWN?

"Great, but it's partly because we've been playing those songs for a while. In fact, the last time we played here, in 2014, we opened with Three Bulleits as we did tonight. People dig it."

THE TEMPERANCE MOVEMENT

PLUS: THE SHEEPDOGS

O2 INSTITUTE, BIRMINGHAM. 25.01.16

KKKK

A LESSON FROM OLD-SCHOOL ROCK'N'ROLL'S NEW MASTERS

IF A British rock revival is ever needed, there's no doubt who'll be operating the respirator. When The Temperance Movement play Only Friend, the entire 1,500-strong audience takes on the chorus and lifts it up like a gospel choir. A religious experience? Not quite, but it's a mark of how far this eager, road-hogging band have travelled since they were down the road playing the Hare & Hounds pub three years ago.

Openers The Sheepdogs have come a long way, too – in miles from Canada, that is – and play immediately engaging, hook-heavy retro rock. It'd be nice to say they're as good as the headliners, but that would just be a shaggy dog story.

From start to finish, The Temperance Movement barely pause for breath or banter. It's sweaty, bluesy rock'n'roll that somehow avoids turning American, and manages to straddle genres without even trying. Oh Lorraine, Modern Massacre and Take It Back are full of scalding, up-tempo swagger while the no-less-timeless Pride and Smouldering show a more introspective edge. Every moment's lapped up with corresponding energy – rock's alive and well right here, thanks.

WORDS: STEVE BEEBEE **PHOTO:** ANDY GALLAGHER

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

FARRO

WALKWAYS *(FARRO BAND, LLC)*

KKKK

EX-PARAMORE GUITARIST WALKS HIS OWN PATH IN STYLE ON DEBUT SOLO ALBUM

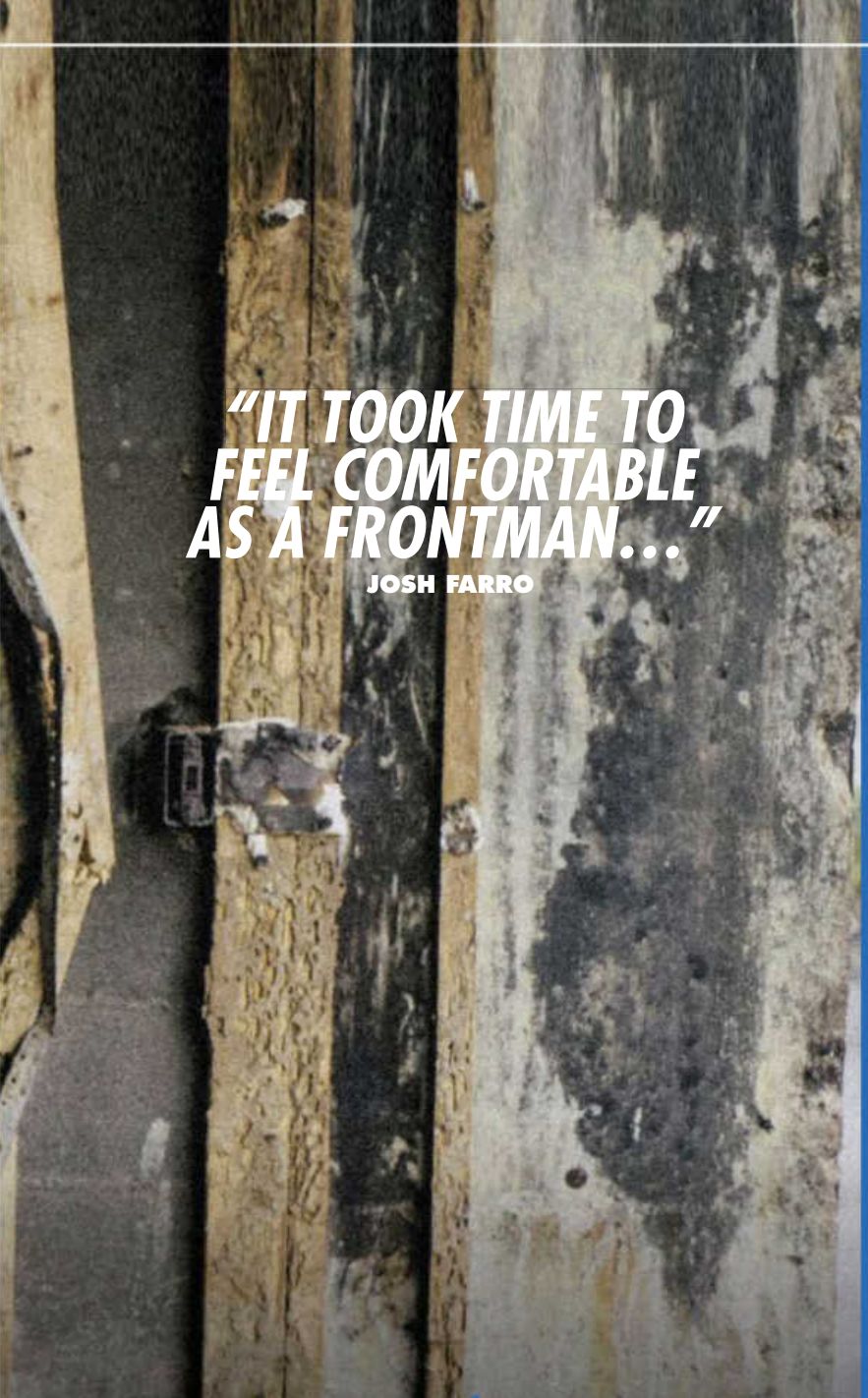
WITH THE departure of Paramore bassist (and founding member) Jeremy Davis in December, it's becoming increasingly difficult to keep tabs on the fortunes of the former members of the Tennessee rockers. Thankfully, co-founder Josh Farro – who, along with brother Zac, quit in 2010 – has made that job a little easier by releasing this, his debut solo album. Described on Facebook by the man himself as "a stepping stone to a new chapter", listening to Walkways you hope he'll reconsider this transient status, as it's really rather good.

Opening track Cliffs is the perfect representation of the journey Josh has been on in the last five years. Its woozy ambience conveying a sense of uncertainty before stabbing keys and driving drums (courtesy of Zac) bring the world into purposeful focus. Lyrically, it's impossible not to interpret the words (incidentally, sung with a set of powerful, melody-wrestling pipes) '*So you stare off the edge of a cliff and you can't ignore the cry of your heart / There's only one way down*' as anything but the reflection on a (or should that be *the*) huge decision, while '*So jump in the water before you change your mind / Don't wait any longer / You're going to be alright / You'll make it out alive*' reveals the bruises the process of contemplation can inflict upon the departee.

Meanwhile, brightness is traded for tartness as On A Wire chronicles a troubled relationship ('*You're trying hard to keep the engine running*') that will do little to dispel memories of his previous job. Unsurprisingly, given that this is from the man who co-wrote the likes of Misery Business, That's What You Get and The Only Exception, the songwriting here is as excellent as it is direct, which leads on to the thing that *is* surprising.

Given his musical pedigree, and the build up to this release, it's notable that Josh has chosen not to overburden the listener with a torrent of pent-up ideas. Instead, we find him crafting songs like Islands and Tiger's Eyes that have a sparse economy to them, wafting their way into ears and hearts. For that reason and more, Walkways succeeds both as a reintroduction to Josh and as a document that propels him back into the world in his own impressive right.

DOWNLOAD: Cliffs, On A Wire.
FOR FANS OF: Paramore, Tonight Alive.
JAMES HICKIE



"IT TOOK TIME TO FEEL COMFORTABLE AS A FRONTMAN..."

JOSH FARRO

THE INSIDER

JOSH FARRO

(VOCALS/GUITAR)

HOW MANY SONGS DID YOU HAVE GOING INTO THE STUDIO?

"I know a lot of artists have tons of songs to choose from, but that sounds a bit overwhelming to me! There are certainly a couple of B-sides left over, but I tend to know early on if I think a song is awesome – I focused on those, and they're the ones I recorded. I tend to draw from my everyday life, and I write from either my own experiences, or put myself in the shoes of friends or family and try to write from their perspective. It's the ups and downs of life, really, and I just want to make songs that I personally connect with and are relatable to others."

HOW COMFORTABLE ARE YOU HANDLING FRONTMAN DUTIES AT THIS POINT?

"I'm still growing into it. It took some time to really feel comfortable just singing in the studio – let alone onstage. I had to acknowledge that early on I was not amazing at this (*laughs*)! But I worked hard and can see potential in myself, and I'm happy with how the record came out."

YOU ONCE SAID YOU'D LOVE TO BE IN AN AS I LAY DYING-ESQUE HARDCORE BAND. WAS THAT A ROUTE YOU CONSIDERED GOING INSTEAD OF THIS ONE?

"Oh, no – I outgrew that, man! As I get older I get more mellow and I love melody. Being in one of those bands would be great, but the melody is never up-front, which is what I want from the songs I write."

CONAN

REVENGEANCE *(NAPALM)*

KKKK

THE HEAVIEST DOOM BAND IN BRITAIN LIVE UP TO THEIR MUSCLE-BOUND NAME ON EAR-DESTROYING THIRD ALBUM

1 *THRONE OF FIRE*

So, in this issue we've counted down the 50 Greatest Metal Albums Of All Time. But even in that weighty list of metallurgists, there is nothing – *nothing* – to rival the absolutely crucifying heaviosity of Conan. For this Merseyside trio, doom is all about recreating the take-no-shit power of Arnold Schwarzenegger's character in Conan the Barbarian with guitars, fuzz and volume. Why use one amp when you can use four? Is that an army of guitarists playing at once to get that thunderous sound there? No, it's a single string of mainman Jon Davis' axe. That's how this lot operate: more is more. This opener is so heavy and loud – you can just *hear* the volume Conan were playing at in the studio – it's like Black Sabbath being fired out of a cannon and hitting High On Fire.

2 *THUNDERHOOF*

Oh look, an enormous riff. We'll be seeing a lot of you. And how well does that name, Thunderhoof, sum up the elephantine stomp of this avalanche of crushing doom?

3 *WRATH GAUNTLET*

...And even better than its predecessor, that's one of the most heavy metal titles we've seen in ages. This rises like a beast from the deep and squeezes you slowly. In a nice way. Not like that, you perverts. In a way that engulfs you in distortion at three beats per minute.

4 *REVENGEANCE*

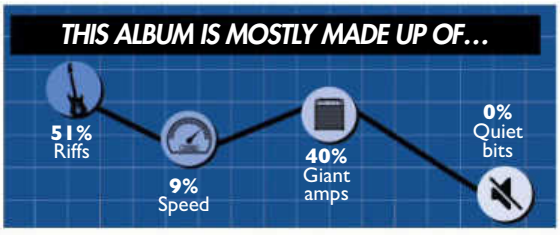
Is that... a *tempo*? Holy shit! It's got a blastbeat and everything. If you've seen Conan (the film), you'll know Arnie's answer to the question, 'What is best in life?' – 'To crush your enemies, see them driven before you and hear the lamentation of their women.' This is the ferocious, feral sound of that bloody melee.

5 *EVERY MAN IS AN ENEMY*

Again with the excellent titles, this time it's for a near-seven-minute trudge of thumping grooves that smell of battle, leather and weed. A battle where you use both hands to slowly swing heavy, blunt instruments into the head of your adversary and crush their skull.

6 *EARTHENGUARD*

It ends with 11 minutes of riffs that hit like asteroids landing. As the final booming note rings out, you're left feeling like you've taken a pummelling at the hands of a mighty opponent. And, for an album that mostly deals in the slow and the crawling, Revengeance is a remarkably exhilarating listen. So, to answer that question again, 'What is best in life?' the answer is simple: giant riffs, bigger amps and Conan.



WORDS: NICK RUSKELL

ALL HAIL THE YETI

ALL HAIL THE YETI *(MINUS HEAD)*

KKK

HOLLYWOOD GROOVE-METALLERS GIVE ULTRA-HEAVY DEBUT A REISSUE

WITH THE promise of a new album due in the warmer months of 2016, Hollywood's All Hail The Yeti have chosen to rerelease their 2012 self-titled debut in the interim, as a sort of Yeti-refresher. Serving as the perfect abandonment of the foursome's hometown and its plastic glitz, this delightfully unrefined record takes a rasping heavy metal shell and pumps it full of bluesy grooves that wouldn't shame Down or Crowbar. Between swampy guitars and Connor Garritty's gasping hurl, tracks like opener Deep Creek practically arrive with a thick, acrid mist, and feel as though they were recorded halfway up a mountainside. In its second iteration, it's a worthy look backwards that hints at plenty going forwards.

DOWNLOAD: Deep Creek.
FOR FANS OF: 36 Crazyfists, Crowbar.

TOM SHEPHERD

DAY OLD HATE

FIRST LIGHT *(SELF-RELEASED)*

KKK

RADIO-FRIENDLY ALT.ROCKERS FROM UP NORTH LEAVE THE HATE AT HOME

ONCE HATRED has had 24 hours to mature, it's less smashy-shouty and more hooky-warbly, apparently. On this snappy debut, Leeds quintet Day Old Hate take a tried-and-true route into alt.rock territory, welding gritty verses to big ol' choruses designed to make you pump a fist in the air – though, on first exposure, fists probably don't get much higher than chest height. However, give it a little time to bed in, and there's definitely something here. It just needs to get out of the middle of the Young Guns/The Used/Biffy Clyro Venn diagram they're currently in. The anthemic title-track and Secrets pack a decent punch, though, and given another day or two they could be something special.

DOWNLOAD: First Light.
FOR FANS OF: Young Guns, The Used.

DAN SLESSOR

LOST SOCIETY

BRAINDEAD *(NUCLEAR BLAST)*

KKKK

BOOZY FINNISH THRASHERS SOBER UP AND REVEAL HIDDEN DEPTHS

IF YOU'RE a fan of Lost Society's previous work, their third album, Braindead, might catch you off-guard. The likelihood of these Finnish party animals easing off on the boozy bangers might seem minuscule – this, remember, is a band who have previously given us beery anthems like Brewtal Awakening and Wasted After Midnight – but the comparatively refined thrash attack here suggests a definite sobering up. Deeper and darker than anything they've previously attempted, Braindead marks the point at which it's no longer possible to write Lost Society off as a mere joke. Don't worry, there are still mosh-worthy tunes here, designed to detonate the pit; they're just sharing space with classier pieces like the eight-minute Only (My) Death Is Certain. Not Braindead at all, then, despite plenty of previous evidence to the contrary.

DOWNLOAD: I Am The Antidote.
FOR FANS OF: Exodus, Municipal Waste, Tankard, Testament.

OLLY THOMAS

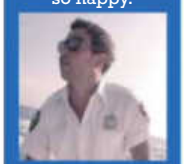
LYRIC OF THE WEEK

'I've seen rock bottom and I've smashed my fists against it!' Killswitch Engage frontman Jesse Leach sounds *pissed* here. But then, so would you if you thought you were at rock bottom, then broke your hands on it. That's just bad luck atop bad luck, innit?

BAND: Killswitch Engage
SONG: Strength Of The Mind
ALBUM: Incarnate

SLEEVE OF THE WEEK

You know what giant robots love? Ice-cream. The 'bot on the cover of U.S. punks Cheap Meat's new The Parts That Show EP has even found a Flake the size of a tree to go in it. No wonder he looks so happy.



VIDEO OF THE WEEK

I DON'T WANNA GO TO BED, SIMPLE PLAN

Dear Oscars People, please give Simple Plan a gong for their recreation of the title sequence from beach-based '90s drama Baywatch. Make a Best Slow-Motion-Running award, specifically for Pierre Bouvier. Go on, do it.

FLESHGOD APOCALYPSE

KING *(NUCLEAR BLAST)*

KKKK

CLASSICALLY-INCLINED ITALIAN DEATH METALLERS COME BACH IN BLACK

IF A band of zombie musicians were found in the ancient ashes of Vesuvius, perhaps hiding out in an old amphitheatre of sorts, Fleshgod Apocalypse are exactly who you'd expect to meet. And though the Italian symphonic tech-death metallers are not the first band in extreme music to look like they've just nipped to Savile Row for the January sales, it only adds to the exorbitant absurdity at the beating heart of their music. Fourth album King benefits from their best production yet, courtesy of Swedish maestro Jens Bogren (Opeth, Paradise Lost), allowing demented overtures like In Aeternum and Cold As Perfection to resurrect the gothic fantasia favoured by the classical greats of old. Warbly mezzo soprano ballad Paramour (Die Leidenschaft Bringt Leiden) might be a bit much for some, but, for the most part, this night at the opera – in true death-metal fashion – is as brilliantly ridiculous as it is heavy.

DOWNLOAD: Healing Through War.
FOR FANS OF: Dimmu Borgir, Cradle Of Filth, Mozart.

AMIT SHARMA

MORE THAN MOST

IMPOSSIBLE IS TEMPORARY *(SELF-RELEASED)*

KKK

LONDON ELECTRO-ROCK COLLECTIVE RERELEASE CLASSY-BUT-BLAND DEBUT EP

HONEY-THROATED VOCALS, glassy production, bagfuls of synth-tinged swagger – there's a lot to like about this rereleased debut from London lot More Than Most. Pity, then, the songwriting's so slack. The R&B beats and washed-out whoa-ohs of opener You're Not Alone fail to connect, while Remember Who You Are's pulsing electro-rock riffage subsides in and out of middle-of-the-road mediocrity, and Save Me From Myself packs plenty of emo bluster but struggles for a hook. Indeed, only the surging atmospherics of propulsive closer Nightmares really catch in the memory. There's no shortage of potential in More Than Most, sure, but it'll take a more daring follow-up to see it realised.

DOWNLOAD: You're Not Alone.
FOR FANS OF: Linkin Park, Enter Shikari.

SAM LAW

RIVAL CHOIR

I BELIEVE, HELP MY UNBELIEF *(FACEDOWN)*

KK

POST-HARDCORE BAND TAKE BABY STEPS FORWARD – BUT MESSAGE FALLS FLAT

AFTER NINE years as metalcore band Mouth Of The South, this Texan outfit has adopted a new name and changed direction. The latter has been minimal, though they have got rid of the constant breakdowns and added some melodic sections. As a result, Quiet Life's light-and-shade is an interesting conundrum, while Remission and Aftermath both feature bits you can sing or shout along to – although, lyrically, most of the album merely rages incoherently about something. That something turns out to be man's relationship with God, which would be fine, were it not for the fact that it's just not carried off all that well. As it is, Rival Choir end up managing to preach to absolutely no-one.

DOWNLOAD: Aftermath.
FOR FANS OF: Thy Art Is Murder, Stray From The Path, Your Demise.

STEVE BEEBEE

SOME BANDS have a catalogue where the explosive breakthrough comes after a couple of albums that see its creators warming up for greatness. These scrappy records serve as a reminder of the journey great bands have gone on to get where they are. Five Finger Death Punch, however, are one of those rare bands that seemed to emerge fully-formed and start scoring goals from the word go. Here, released on brilliantly-coloured vinyl (and, naturally, with a camouflage inner-sleeve), you get 5FDP's first three albums reissued, where

ON THE STEREO

1 BRIAN FALLON – NOBODY WINS
No, Brian – there are plenty of winners, and your new solo album is the prize. Good news: he still sounds like a guitar made out of New Jersey.

2 IGGY POP – GARDENIA
It's Iggy Pop and QOTSA man Josh Homme together – of course it's cooler than a penguin's arse.

3 AMON AMARTH – FIRST KILL
The Swedish Viking metal marauders are back! Horns at the ready, folks.

4 HACKTIVIST – BUSZY
Good Lord – that's a heavy bass the Milton Keynes tech-metallers have there. Crap spellers, mind.

5 GIANTS – AGAINST THE GRAIN
What's grain ever done to you, Giants? Apart from make you write a killer hardcore song.

SERENITY

CODEX ATLANTICUS *(NAPALM)*

KK

GET THE CRACKERS AND WINE – WE'VE GOT A CHEESE OVERLOAD HERE!

THIS SYMPHONIC power metal stuff really is a tightrope that should be walked only by those who know how to handle cheese like a master Stilton-maker. Done right, you see, the flights of high-voiced, melodious heroism – which rarely sound as muscular as the fantasy knights they're singing about – can be fantastic. Here, on Austrian mob Serenity's fifth album, you're just so blinded by how puffed-up like a marshmallow everything is that it ruins any metallic content. And that's before you wind up (and you can read that either way) at the flatulent Sprouts Of Terror. If you wished Iron Maiden dealt solely in tunes that stand only one place away from being power ballads, you'll find something here. Everyone else, hold onto your nose.

DOWNLOAD: Follow Me.
FOR FANS OF: Nightwish, HammerFall.
NICK RUSKELL

LACEY

I DON'T OWE THE WORLD A THING *(SELF-RELEASED)*

KKK

NOTTINGHAM ROCKERS SKILFULLY TONE IT DOWN ON NEW MINI-ALBUM

LACEY'S NEW release is just in time for their UK jaunt supporting Bowling For Soup. Which is kind of ironic considering BFS are frothier than a Frappuccino, while this is a far more downbeat foray than Lacey's 2015 full-length debut. Gone are bright anthems like Tonight and All Too Far to be replaced by melancholy piano-led brooders like You Know Nothing (which, unfortunately, is not a lament for Jon Snow). Shadow does bring out the big sing-along bits, but the overall tone is still bruised and subdued. It's a gear-change that suits the band, and it'll be interesting to see where Lacey go next.

DOWNLOAD: Shadow.
FOR FANS OF: Taking Back Sunday, Young Guns, Mallory Knox.
PAUL TRAVERS

you can hear just how hard the Vegas metal titans raged from the get-go. 2007's debut, **THE WAY OF THE FIST (KKKK)**, announced their arrival like a Challenger tank ploughing through the wall, and 2009's **WAR IS THE ANSWER (KKKK)** follow-up cockily stuck a flag in the ground to announce that they were taking over. Hard To See and Walk Away are brilliant,

huge, muscular metal anthems, while the cover of Bad Company is a hilarious treat. Finally, we get 2011's **AMERICAN CAPITALIST (KKKK)**, which is a finely-tuned work of metallic precision and bulldozer power. Ivan Moody's corporation-naming raps on The Pride may raise a smirk, but the raging Under And Over It is a powerful fist to the gob. If you're any kind of knucklehead, you'll have all these already, but if you're after the story of Five Finger Death Punch's first three strikes, this is a package well worth getting battered by.

WORDS: NICK RUSKELL

New Found Glory

STICKS AND STONES (MCA, 2002)

THE POP-PUNK TOUCHSTONE WHOSE CREATORS REFUSED TO JUST BE ANOTHER POP-PUNK BAND

New Found Glory's breakthrough didn't exactly happen by accident, but it wasn't really how anyone planned it, either. Having formed in 1997, by the time they released their debut album, Nothing Gold Can Stay, two years later, they were becoming one of the U.S. punk underground's most talked about bands, thanks to their mix of melody, sunshine and – even back then – an inescapable feeling that they were just your mates. As blink-182 exploded with Enema Of The State, pop-punk became the in-demand sound. But far from being just another band signed to catch the rush before the gold dried up, New Found Glory were so good they were able to tell the major labels how they wanted to do it when they came knocking. As a result, Sticks And Stones not only made New Found Glory huge, it remains an album with as much backbone as it has catchy melodies. Fourteen years since its release, guitarist Chad Gilbert remembers the kid he used to be…

WHAT DO YOU REMEMBER ABOUT THE BUZZ AROUND YOU AT THE TIME?

CHAD GILBERT (*GUITAR*): "We were touring all the time, and we started taking off – like, we would be opening for bands and be doing better than the headliners and selling tons of merch. It was a crazy, organic thing that started spreading across the States. It started in the north-east, and then, by the time we got to California, it was huge. And there was no internet, so sharing music wasn't the same, you know? So, it was really spreading organically."

STICKS AND STONES WASN'T ORIGINALLY SUPPOSED TO TURN OUT LIKE IT DID, WAS IT?

"Yeah, it was meant to be totally different. MCA wanted to sign us and rerelease Nothing Gold Can Stay, but to rerecord the song Hit Or Miss with Jerry Finn, who produced Enema Of The State by blink-182. They were like, 'We want to rerelease the whole album.' They wanted it as it was, and that only cost us $1,000! We all put $200 in. We were like, 'You want it to sound like a thousand dollars, but you want Jerry Finn to produce one of the songs, and then you wanna release it to all of our fans that have already had it for two years. And you think that they're gonna like our band still?' We said no, and I think they were surprised, and came back and asked us to do a full album with Neal Avron [producer]. We had so much energy, and we'd been doing a lot for two years since the first record came out, that we wanted to make a whole new album that was just as good as one rerecorded song would have been."

WHAT WAS IT LIKE IN THE STUDIO?

"We had a lot of our friends over all the time! We were just kids, really, and we'd be in there trying to work, and a bunch of our friends would turn up and want to hang out and play videogames and whatever. It was cool, though, because we were working really hard, and it made it fun having our friends coming over to hang out and party."

WHAT DO YOU THINK OF THE LEGACY OF STICKS AND STONES?

"One thing I think of is, we were opening for Green Day in Ireland, and Neal Avron called me and said, 'I've got this band. All they wanna do is make this record sound like Sticks And Stones – they're huge fans. They want you to sing back-up vocals on it.' And it was Fall Out Boy! They were making [2005's] From Under The Cork Tree and they wanted it to sound like Sticks And Stones. So, I'm on that album – we set up the mic in the dressing room to do the vocals, and even my guitar tech sings back-ups on it! I don't even think they know that, actually!"

Kerrang! Radio play it all at 10pm, February 5!

WORDS: SAM COARE

KLOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

POP! Rock Vinyl just reached their peak with this awesome Ozzy Osbourne figure. Even if it does look a bit like John Lennon in fancy dress.
£10.99 365games.co.uk

Our Last Night should have changed the cartridge before printing these hoodies.
$37.95 (£26.62) Ourlastnight.com

It's always a disaster when you drip ketchup on your new kicks. Unless you're wearing these chip Vans, in which case it becomes Neo-expressionism art. Go stand in the Tate, immediately.
£52 Vans.co.uk

On a diet? Then these socks should quell your burger cravings. That's definitely how it works.
£15 Vans.co.uk

Like your reading material on the back of a flannel shirt? Then The Summer Set got you covered.
$60 (£42.10) Halfmoonkids.com

Excited to see Ryan Reynolds play Deadpool in the movie out February 10? Yep, us too! Here's a pretty sweet T-shirt to wear when you go see it. It's also perfect for anyone really bad at using fountain pens.
£15.99 Grindstore.com

This A Day To Remember vinyl also doubled as a shark appetiser.
$25 (£17.53) Commoncourtesy.adtrstore.com

Into the occult? Then this pack of patches should float your Ouija board choosy thing.
£10.80 Etsy.com

Spend your money on this Star Wars doormat instead of paying your electricity bill, and you literally will be welcoming people to the Dark Side. Darth Vader owns one (probably).
£14.99 Grindstore.com

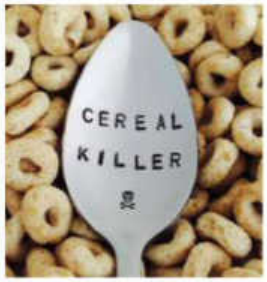
Here's some Taylor Swift merch you can wear to a hardcore show. Get ready to Shake It Off in the pit.
£20 Merchmouth.com

Jason Voorhees standing under your window with a boombox. Not scary at all.
$14 (£9.81) Themenzingers.limitedrun.com

They're back later this year for Reading & Leeds, but here's a shirt to tide you over in the meantime.
£15 Lo-fi-merchandise.com

Because nobody wants to look at ratty nails when they're watching you guitar solo.
£6.99 Iwantoneofthose.com

In the next instalment of 'Oli Sykes Takes Over The World', the Bring Me The Horizon frontman/Drop Dead genius has designed a range of bedding. Coming soon: bath mats.
£50 Dropdead.co



Because breakfast is the most important meal of the day, even for murderers. We do ours in cold milk.
£5.70 Etsy.com

Show your love for Mazza and scare chuggers off all in one go.
£19.99 Amplifiedclothing.com

WELCOME TO THE BADGE PARADE

PIN SPECIAL

SHOW YOUR DENIM JACKET SOME LOVE WITH THIS FINE SELECTION OF SHARP METAL THINGIES...

Sharks are killer on every level, and this pizza pin is no exception. It's got us licking our lips like a Great White at an all-you-can eat seal buffet. Pass the Parmesan cheese, would you!
$8 (£5.58) Shop.anthonypetrie.com

Not only does this Leatherface pin look badass, but the saw slides back and forth in a real slashing action. If you come across any really, really small people, please don't cut their face off.
$14 (£9.78) Creepycompany.com

Want this dinosaur badge? Well, you can't have it because it's nachosaurus! Actually, you totally can, you just have to visit the webstore in the link below and pay the nice people six of your finest pounds.
$8 (£5.58) Shop.anthonypetrie.com

Seen Star Wars: The Force Awakens so many times, Cineworld know you by name? Then put the popcorn down and get yourself one of these Stormtrooper pins instead.
$10 (£6.97) Nomore industries.bigcartel.com

If you don't know what these are, they're phones from the olden days. You might not have been able to check Instagram or Twitter on them, but one charge of the battery would have lasted five years.
$23 (£16.04) Bothdead.com

Who's the realist character from The Simpsons? That would be Milhouse Mussolini Van Houten, Trillhouse to you. Although it does look like he nicked that necklace off Mr. T.
$8 (£5.58) Thesimpsonsman.storeenvy.com

DON'T MISS

BOWLING FOR SOUP

JARET REDDICK TELLS US WHY YOU SHOULD SEE THE RETURNING POP-PUNKS OVER SLIPKNOT. OH, AND HIS HATE FOR BLACK PUDDING...

HANG ON A MINUTE – WE THOUGHT YOU GUYS CALLED IT QUITS! ARE BOWLING FOR SOUP BACK FOR GOOD, THEN?

JARET REDDICK (*VOCALS/GUITAR*): "Yeah, absolutely! I think we've found that there's more we can do. Everybody is in a good spot in their personal lives and within the band, so we'll figure it out. I don't think it will be something that will see us in the UK every year, but I definitely think we'll be back on a more regular basis."

YOU'RE TOURING THE SAME WEEK AS SLIPKNOT – TELL US WHY PEOPLE SHOULD COME AND SEE BOWLING FOR SOUP?

"I don't know (*laughs*). That's a tough one, because they are a really great live band. I think our show is probably a little *safer* – you're less likely to be kicked in the head with a boot, but that's a toss-up. I'll say this: those who choose to see Slipknot over Bowling For Soup, I understand and I'm not mad at you – we'll just see you next time."

CAN WE EXPECT ANY INFLATABLE SHEEP ONSTAGE THIS TIME? IF NOT, DO YOU HAVE ANY SPECIAL STAGE EFFECTS IN PLACE?

"It's going to be something unlike anything Bowling For Soup has ever done. We're actually bringing full production and there's an element to that side of the show that we've never really thought was important. I think people are going to be very surprised in what they see and what happens while we play the show."

> ***"OUR STAGE SHOW IS GOING TO BE VERY SURPRISING"***
> **JARET REDDICK**

WHAT'S THE STRANGEST THING THAT A FAN HAS ASKED YOU TO SIGN BEFORE?

"We've signed a couple of cars – like, an actual automobile! You get the normal bras, shoes and whatever. But we signed a *really* nice Corvette once on the hood – like, really big. I thought it would have been funny if it wasn't really the guy's car and he was just like, 'Hey, sign this!' and then he'd be like, 'This is going to be hilarious – this isn't my car!' That would've been hilarious if that actually happened."

DO YOU HAVE ANY DISGUSTING STORIES FROM TOURING THE UK IN THE PAST?

"I don't know if anything is as disgusting as black pudding – that could be the grossest thing *ever*. I've seen a lot of public shagging in the UK – we went to see [spunge] over there one time, and outside their show there was this guy and girl having sex against the wall. When they were done, he backed off and ran off down the alley."

WHAT HAVE YOU GOT PLANNED FOR 2016? CAN WE EXPECT ANY NEW BOWLING FOR SOUP MUSIC THIS YEAR?

"That's the plan! When we get back from the UK we're going to get on a schedule of releasing music. Instead of a whole album, we're going to be doing, like, two songs every quarter. The attention of music fans these days means less is more, and more often, so that's the way to go."

DATES: O2 Academy Leeds February 3, O2 Academy Liverpool 4, Manchester Academy 5, O2 Academy Birmingham 6, O2 Academy Sheffield 7, Norwich UEA 8, Nottingham Rock City 9, Guildford G Live 10, London Camden Roundhouse 11, O2 Academy Bournemouth 12, O2 Guildhall Southampton 13, Cardiff Great Hall 14, O2 Academy Bristol 15. Support: The Dollyrots, Lacey, MC Lars.

PHOTO: ANDREW TIMMS

YOUR WEEK!

KERRANG! DAY FEBRUARY 3

BELFAST Soulfly, Incite, King Parrot (Limelight)
BRIGHTON The Cadillac Three (Concorde 2)
BRISTOL TesseracT, The Contortionist, Nordic Giants (Thekla)
GLASGOW Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (O2 ABC Glasgow)
LEEDS Bowling For Soup, The Dollyrots, Lacey, MC Lars (O2 Academy Leeds)
LONDON Helloween, Rage, COP UK (O2 Forum, Kentish Town)

THURSDAY FEBRUARY 4

BIRMINGHAM TesseracT, The Contortionist, Nordic Giants (O2 Institute Birmingham)
BIRMINGHAM The Cadillac Three (O2 Institute2 Birmingham)
GLASGOW Soulfly, Incite, King Parrot (King Tut's)
LIVERPOOL Bowling For Soup, The Dollyrots, Lacey, MC Lars (O2 Academy Liverpool)
LONDON Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (SSE Arena, Wembley)
MANCHESTER Neck Deep, State Champs, Creeper, Light Years (Academy)
MANCHESTER The Front Bottoms, Kevin Devine & The Goddamn Band (Academy 2)
MANCHESTER Skunk Anansie (Albert Hall)
MANCHESTER The Winery Dogs (O2 Ritz Manchester)
NORWICH RavenEye, Reigning Days (Waterfront Studio)
NOTTINGHAM Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (Rock City)

FRIDAY FEBRUARY 5

BIRMINGHAM The Winery Dogs (O2 Institute Birmingham)
CARDIFF Neck Deep, State Champs, Creeper, Light Years (Great Hall)
CHESTER Reigning Days (Live Rooms)
LEEDS Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (First Direct Arena)
LEEDS The Front Bottoms, Kevin Devine & The Goddamn Band (University)
LONDON The Cadillac Three (Electric Ballroom, Camden)
LONDON Skunk Anansie (O2 Forum, Kentish Town)
LONDON The Black Queen (Oslo)
LONDON Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (Troxy)
MANCHESTER Bowling For Soup, The Dollyrots, Lacey, MC Lars (Academy)
MANCHESTER TesseracT, The Contortionist, Nordic Giants (Academy 2)
MANCHESTER Soulfly, Incite, King Parrot (Academy 3)

SATURDAY FEBRUARY 6

BIRMINGHAM Bowling For Soup, The Dollyrots, Lacey, MC Lars (O2 Academy Birmingham)
CARDIFF The Cadillac Three (Tramshed)
GLASGOW TesseracT, The Contortionist, Nordic Giants (Garage)
LEEDS Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (University)
LONDON Neck Deep, State Champs, Creeper, Light Years (O2 Forum, Kentish Town)
MANCHESTER Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (Arena)
NEWCASTLE-UPON-TYNE The Front Bottoms, Kevin Devine & The Goddamn Band (Riverside)
NORWICH Soulfly, Incite, King Parrot (Waterfront)
WORCESTER RavenEye, Reigning Days (Marrs Bar)

SUNDAY FEBRUARY 7

BRISTOL Basement, Tigers Jaw, Alex G (Marble Factory)
GLASGOW The Front Bottoms, Kevin Devine & The Goddamn Band (Garage)
LEEDS TesseracT, The Contortionist, Nordic Giants (Stylus)
PORTSMOUTH Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (Pyramids)
SHEFFIELD Bowling For Soup, The Dollyrots, Lacey, MC Lars (O2 Academy Sheffield)
WOLVERHAMPTON Soulfly, Incite, King Parrot (Slade Rooms)

MONDAY FEBRUARY 8

BIRMINGHAM The Front Bottoms, Kevin Devine & The Goddamn Band (Library)
BRIGHTON Soulfly, Incite, King Parrot (Concorde 2)
CARDIFF Slipknot, Suicidal Tendencies, SikTh (Arena)
GLASGOW Basement, Tigers Jaw (King Tut's)
LONDON Highly Suspect, Reigning Days (Black Heart, Camden)
NORWICH Bowling For Soup, The Dollyrots, Lacey, MC Lars (UEA)

TUESDAY FEBRUARY 9

BELFAST Frank Carter & The Rattlesnakes (Voodoo)
BRIGHTON The World Is A Beautiful Place, mewithoutYou (Haunt)
LEEDS Basement, Tigers Jaw, Alex G (Stylus)
LONDON Slipknot, Suicidal Tendencies, SikTh (Alexandra Palace)
MANCHESTER Black Peaks (Deaf Institute)
NOTTINGHAM TesseracT, The Contortionist, Nordic Giants (Rescue Rooms)
NOTTINGHAM Bowling For Soup, The Dollyrots, Lacey, MC Lars (Rock City)

RIDER OF THE WEEK

BAND: MISS MAY I

We're not sure if drinking a bottle of IPA will taste nice after you've eaten all that mint gum. Guess the metalcore mob will have nice breath, mind.

Miss May I

1 x bottle of Jack Daniel's
1 x case of Budweiser beer
6 x bottles of a local IPA
12 x cans of Coca-Cola
6 x glass bottles of Coca-Cola
6 x bottles of Gatorade – preferably orange flavoured
1 x box of tea – preferably Throat Coat
2 x cases of water
Protein bars
Chips with dips
Bread with assorted lunch meat and cheese
Assorted fruit (apples, bananas etc.)
Assorted veggies (celery, carrots etc.)
A couple of packs of mint chewing gum

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

6 INSANELY GOOD FOO FIGHTERS VIDEOS

KERRANG! TV – FEBRUARY 5, *3PM*

Six insanely good Foo Fighters videos? We've been looking and we can definitely count at least another *bazillion*. Dave, it looks like they've just found the best, the best, the best of youuuuu.

SLIPKNOT – SKEPTIC LIVE IN HELSINKI

YOUTUBE

Who's seeing Slipknot this week? Well, we know quite a lot of you are. But if you're not one of the lucky ones, then maybe you can watch them perform Skeptic from their set in Helsinki. Beware, though – we can't be at fault for any bedroom-related injuries that may occur. *Slams self into bedside cabinet*

THE RIDE FOR DIME: DIMEBASH 2016

YOUTUBE

To celebrate the life of one of metal's most iconic guitarists, what do you do? You throw a massive party, that's what. In memory of Dimebag Darrell, the likes of Philip H. Anselmo, Rob Trujillo, Robb Flynn, Dave Lombardo and *loads* more joined forces to jam Pantera, Motörhead and Pink Floyd songs. Now *that's* a memorial!

MY FIRST GIG

WHO: ERIC CLAPTON, SARATOGA PERFORMING ARTS CENTER, NEW YORK, 1977

THE ANTHRAX FRONTMAN'S FIRST EXPERIENCE OF A GIG LEFT HIM TAKING PART IN THE PREQUEL TO DUDE, WHERE'S MY CAR?...

JOEY BELLADONNA ANTHRAX

"The first show I ever went to was to see Eric Clapton when I was 16. I was real young and I'd gone with my sister, who I followed around like a lamb, making sure that I got to my seat okay.

"I remember just looking around at everything – at the stage, at the lights, at the people, at the sky – and being overwhelmed by it all; it was just amazing. The gig was at Saratoga Springs, which was up by my house. But if I was blown away at the start of the show, come the end of the show I was truly blown away, not least because I was so stoned. In fact, we were so stoned that we couldn't even find the car.

"You see, the place was kind of a park, and the venue was a shed in that park, but when you came out you realised that you could be parked in one of four different places. And, yeah, we couldn't find the car. I don't remember how long it took us to find it, but it was kind of an adventure to find the car because everyone was lost.

"As for the show itself, Clapton opened with Layla, and that, of course, was another reason to be overwhelmed. For my first gig, it really wasn't a bad way to go."

WORDS: IAN WINWOOD

GENERAL ADMISSION

SPOTLIGHT ON...

CAMDEN

HOW TO MAKE IT IN THE LEGENDARY NORTH LONDON MUSIC HOTSPOT...

ELLIE ROWSELL (GUITAR/VOCALS), WOLF ALICE

WHAT WAS THE LOCAL SCENE IN CAMDEN LIKE WHEN YOU WERE GROWING UP – CAN YOU REMEMBER YOUR FIRST EXPERIENCES THERE?

"As a young teenager I was able to experience live music there. **The Underworld** held underage rock, heavy metal and emo afternoon shows on a Sunday called **Subverse**, where you queued for half-an-hour to enjoy four hours of moshing and snogging to bands called things like **Enimic**, and still get home in time for tea! Most memorable of all were **All Age Concerts** and **Underage Club**, which held afternoons and festivals of bands and artists specifically for the kids. I think tickets came at about £15 but you could see around five up-and-coming artists and make friends with other red skinny jean-wearing **Late Of The Pier** fans."

WHAT ARE YOUR MEMORIES FROM PLAYING CAMDEN – WHAT ARE THE KEY VENUES IN THE AREA?

"When I first started playing live music I kept it local, heading towards pubs like **The Wheelbarrow**, **The Purple Turtle**, **The Camden Head** and **The Abbey Tavern** to write my name down for an open mic night. It might not have been the *coolest* thing in the world, but it was an easy and friendly way to start when I had no idea what I was doing, or who to turn to. The people running those nights were nice and friendly and asked us back so we could practice our new songs, and build up a confidence in front of a live audience – that was helpful in the long run when things became a bit more serious."

ARE THERE ANY KEY FIGURES IN THE COMMUNITY WHO CAN HELP MAKE-OR-BREAK BANDS?

"When it came to learning our way round the music industry, touring, and building a fanbase, it was most notably **Dave Danger** – a promoter and former drummer of **The Holloways**. His cousin, Bobby, drove us around the UK on our first-ever tours, sleeping on people's floors and giving us the thumbs-up when the audience were nonexistent. I feel like a lot of these passionate and helpful people reside in **Camden**."

WHAT'S THE BEST SHOW YOU'VE EVER PLAYED THERE?

"One of my favourite shows we ever played, and a real highlight in our career, was when we played **Dingwalls** – which is a nice 500-cap venue in the stables. **Barfly** is another decent venue where Joff [Oddie, guitar/vocals] and I also played – although that time it was to two people, instead of 500. There are many other places still standing, and some unfortunately not – RIP **The Purple Turtle**."

WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN THIS TOWN?

"London is one of the most expensive cities in the world, so being in a band is difficult when you have to work full-time to pay your astronomical rent. However, on your nights off there's an opportunity to play live music round every corner. There are bands to support, promoters to get to know and open mic nights to test new material. Take advantage of that: lug your guitars on the bus and play at **The Hawley Arms** to the bartenders and their mates."

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5 SECONDS OF SUMMER
Sheffield Arena April 5, London O2 Arena 7 – 8, Leeds First Direct Arena 11, Nottingham Capital FM Arena 12, Birmingham Genting Arena 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19 – 20, Manchester Arena 22 – 23, Belfast SSE Arena 25, Dublin 3Arena 26 – 27.

AC/DC
London Queen Elizabeth Olympic Park Stadium June 4, Manchester Etihad Stadium 9.

ALICE COOPER
Stone Free Festival @ London O2 Arena June 18 – 19.

ALL TIME LOW
Cardiff Arena February 10, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3Arena 16. Support: Good Charlotte, Against The Current.

AMERICAN IDIOT: THE MUSICAL
Leicester Curve Theatre March 19 – 26, Bromley Churchill Theatre March 30 – April 2, Manchester Palace Theatre 4 – 9, Cardiff New Theatre April 19 – 23, Portsmouth Kings Theatre April 26 – 30, Oxford New Theatre May 3 – 7, Birmingham New Alexandra Theatre May 10 – 14, Sunderland Empire May 24 – 28, Glasgow King's Theatre May 31 – June 4.

AT THE DRIVE-IN
Dublin Vicar Street March 26, London Camden Roundhouse 27. Support: Le Butcherettes.

BABYMETAL
London SSE Arena Wembley April 2.

BARONESS
Southampton Engine Room February 24, O2 Ritz Manchester 25, Leeds University Stylus 26, Clydebank Garage 28, O2 Institute Birmingham 29, London Camden KOKO March 1.

BASEMENT
Bristol Marble Factory February 7, Glasgow King Tut's 8, Leeds Stylus 9, Manchester Academy II 10, Norwich Waterfront 11, London O2 Shepherd's Bush Empire 12.

BLACK STONE CHERRY
London SSE Arena Wembley February 4, Leeds First Direct Arena 5, Manchester Arena 6. Support: Shinedown, Halestorm, Highly Suspect.

BLIND GUARDIAN
Glasgow Queen Margaret Union May 17, O2 Ritz Manchester 18, Dublin Academy 19, Nottingham Rock City 21, London O2 Forum Kentish Town 22.

BLOODSTOCK
Line-up: Slayer, Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ, Anthrax, Gojira, Satyricon, Fear Factory, Symphony X, Acid Reign, Metal Allegiance, Stuck Mojo, Goatwhore. Derbyshire Catton Park August 11 – 14.

BRIAN FALLON & THE CROWES
O2 Ritz Manchester April 5, O2 ABC Glasgow 6, O2 Institute Birmingham 7, London Camden KOKO 8 , Nottingham Rock City 9, O2 Academy Bristol 10.

BRING ME THE HORIZON
London Royal Albert Hall April 22. London O2 Arena October 31, Bournemouth BIC November 1, Nottingham Arena 2, Birmingham Barclaycard Arena 4, London O2 Arena 5, Sheffield Arena 6, Manchester Arena 8, Glasgow SSE Hydro 9.

BULLET FOR MY VALENTINE
Newport Centre November 24, O2 Academy Newcastle 27, O2 Academy Glasgow 30, Manchester Academy December 3, O2 Academy Birmingham 6, London O2 Academy Brixton.

CHRIS CORNELL
Belfast Ulster Hall April 24, Dublin Olympia Theatre 25, Manchester Bridgewater 27, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

CITY AND COLOUR
Brighton Dome February 18, Cardiff Great Hall 19, Manchester Albert Hall 20, Dublin The Helix 22, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

CONVERGE
London Brixton Electric April 13. Support: Blood Moon.

COUNTERFEIT
London Camden Electric Ballroom April 23.

CRADLE OF FILTH
Chester Live Rooms March 12, Dublin Academy 13, Belfast Limelight 14. Support: Winterfylleth (Dublin and Belfast only).

CREEPER
London Camden Underworld March 3. Support: Grader.

CROOKS
Birmingham Asylum II March 2, Cardiff Fuel Club 3, London Garage 4, Edinburgh Mash House 5, Manchester Deaf Institute 6. Support: Solemn Sun, Milestones (London only), Omaha.

CROSSFAITH
Southend Chinnery's March 16, Portsmouth Wedgewood Rooms 17, Brighton Haunt 18, Cardiff Y Plas 19, Plymouth Hub 20, Leeds Key Club 22, Reading Sub 89 23, Wolverhampton Slade Rooms 24, O2 Academy2 Liverpool 25, Manchester Academy II 26, Glasgow King Tut's 28, Sheffield Corporation 29, Norwich Waterfront 30, London Brixton Electric 31.

DEAFHEAVEN
Bristol Fleece March 13, London Heaven 14. Support: Myrkr.

DEFEATER
O2 Academy3 March 14, Glasgow Cottiers Theatre 15, Manchester Star & Garter 16, London King's Cross Scala 17. Support: Break Even, Kids Insane.

THE DEFILED
Norwich Waterfront Studio May 3, Swansea Scene 4, Chester Live Rooms 5, Newcastle Think Tank? 6, Sheffield Corporation 7, Nottingham Rescue Rooms 8, York Duchess 10, Milton Keynes Craufurd Arms 11, Oxford Bullingdon 12. Support: Forever Never.

DEFTONES
London SSE Arena Wembley June 3.

DESERTFEST
Line-up: Electric Wizard, Elder, Godflesh, Crowbar, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1.

DOWNLOAD FESTIVAL
Line-up: Rammstein, Black Sabbath, Iron Maiden, Korn, Megadeth, Disturbed, Nightwish, Deftones, The Amity Affliction, Counting Days, Gutterdämmerung, Havok, Killswitch Engage, Skillet, Twin Atlantic, Fort Hope, Architects, Atreyu, Beartooth, Black Foxxes, Dead!, Down, Milk Teeth, Neck Deep, Rival Sons, Skindred, TesseracT, Lawnmower Deth, Attila, Billy Talent, Breaking Benjamin, Delain, Don Broco, Frank Carter & The Rattlesnakes, Ghost, Gojira, Halestorm, Ho99o9, Saxon, Shinedown, Tremonti. Donington Park June 10 – 12.

DREAM THEATER
London Palladium February 18.

ENTER SHIKARI
O2 Academy Glasgow February 18, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27. Support: The Wonder Years., The King Blues.

ESCAPE THE FATE
London Camden Electric Ballroom February 16. Support: Fearless Vampire Killers, New Years Day, Like A Storm.

EVERY TIME I DIE
London Borderline May 31, London Camden Underworld June 1, London Tufnell Park Dome 2, London Old Blue Last 3.

FEARLESS VAMPIRE KILLERS
O2 Academy2 Newcastle March 2, O2 Academy3 Birmingham 3, Edinburgh Electric Circus 4, Sheffield Corporation 5, Liverpool Arts Club 7, Cardiff Clwb Ifor Bach 8, Southampton Talking Heads 9, Norwich Arts Centre 10. Support: Vukovi, Miss Vincent.

FRANK CARTER & THE RATTLESNAKES
Belfast Voodoo February 9, Stoke Sugarmill 17, Brighton Haunt 20.

FUNERAL FOR A FRIEND
Cardiff Y Plas April 5 – 6, Manchester Ritz 8 – 9, Glasgow O2 ABC 10 – 11, Birmingham O2 Institute 13 – 14, London O2 Shepherd's Bush Empire 15 – 16. Support: Shai Hulud, ZOAX.

GHOST
London Palladium March 2. Support: Poltergeist.

HACKTIVIST
Newcastle Think Tank? February 26, Peterborough Met Lounge 27, Southampton Joiners 28, Birmingham Rainbow March 1, Liverpool Arts Club 2. Support: Counting Days.

HEVY FEST
Line-up: Refused, SikTh, While She Sleeps, H20,

Gnarwolves, Animals As Leaders, Hacktivist, Krokodil, No Consequence, Devil Sold His Soul, Forever Never, Vukovi, Murdock, When Our Time Comes. Derbyshire Newhaven August 19 – 20.

HECK
Nottingham Rescue Rooms March 11, Newcastle Think Tank? 13, Glasgow Cathouse 14, Manchester Star & Garter 15, Cheltenham Frog & Fiddle 17, Swansea Riff Raff @ Sin City 18, Bath Moles 19, Southampton Joiners 20, London Borderline 21.

IMPERICON FESTIVAL
Line-up: Hatebreed, Northlane, Emmure, blessthefall, Chelsea Grin, Hundreth, Despised Icon, Heart Of A Coward, Hellions, Cabin Boy Jumped Ship. Manchester Academy May 2, London O2 Forum Kentish Town 3.

IN THIS MOMENT
London O2 Forum Kentish Town May 25, Birmingham Institute 26, Manchester Academy 27, O2 Academy Glasgow 28. Support: The Defiled.

ISLE OF WIGHT FESTIVAL
Line-up: Queen + Adam Lambert, Stereophonics, Twin Atlantic, Sixx:A.M and more! Seaclose Park, Newport June 9 – 12.

ISSUES
CardiffY Plas May 24, London Camden KOKO 25, O2 Manchester Ritz 26, Glasgow Garage 27, Southampton Engine Rooms 31.

THE JOY FORMIDABLE
Manchester Deaf Institute February 21, Cardiff Ifor Bach 22, London Oslo 23, Birmingham Rainbow Courtyard 24, Glasgow King Tut's 25.

KERRANG! TOUR 2016
Line-up: Sum 41, Frank Carter & The Rattlesnakes, ROAM, Biters. Dublin Academy February 10, Cardiff Great Hall 11, Birmingham O2 Institute 12, O2 ABC Glasgow 13, Newcastle University 15, Norwich UEA 16, Manchester Albert Hall 18, London O2 Forum Kentish Town 19.

LIFE OF AGONY
London Camden Electric Ballroom March 17, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

MACHINE HEAD
Norwich Open March 2, Nottingham Rock City 3, Belfast Limelight 5, Dublin Olympia 6, Manchester Academy 8, Cardiff Great Hall 10, London Eventim Apollo 11, O2 Academy Glasgow 12.

MANIC STREET PREACHERS
Swansea Liberty Stadium May 28, Echo Arena May 13, Birmingham Genting Arena 14, London Royal Albert Hall 16 – 17, Leeds First Direct Arena 20, Glasgow SSE Hydro 21. Support: Editors.

MAYBESHEWILL
London Camden KOKO April 15.

MAYDAY PARADE
Nottingham Rock City February 4, London Troxy 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEMPHIS MAY FIRE
London Camden Electric Ballroom May 31. Support: We Came As Romans, Miss May I.

MINISTRY
CardiffTramshed August 16, O2 ABC Glasgow 17, O2 Institute Birmingham 18, O2 Ritz Manchester 19, London O2 Forum Kentish Town. Support: DevilDriver.

MONSTER MAGNET
London O2 Forum Kentish Town March 19. Support: Orange Goblin, Scorpion Child.

MUSE
Birmingham Barclaycard Arena April 2, London O2 Arena 3, Dublin 3Arena 5, Belfast SSE Arena 6, Manchester Arena 8 – 9, London O2 Arena 11 – 15, Glasgow SSE Hydro 17 – 18.

NECK DEEP
O2 Guildhall Southampton April 16, Newcastle University Student Union 18, Leeds Beckett University 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

NECK DEEP / STATE CHAMPS
Manchester Academy February 4, Cardiff Great Hall 5, London O2 Forum Kentish Town 6. Support: Creeper, Light Years.

PARKWAY DRIVE
London O2 Academy Brixton February 12, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15. Support: Bury Tomorrow, Thy Art Is Murder.

PURSON
Bristol Louisiana March 9, Nottingham Rock City 10, Norwich Waterfront Studio 11, Milton Keynes Craufurd Arms 12, London 100 Club 16, Exeter Cavern Club 24, Plymouth Junction 25, Southampton Joiners 26, Brighton Hope & Ruin 27, Birmingham Sunflower Lounge 30, Manchester Night & Day 31, Glasgow Audio April 1, Leeds Brudenell 2.

READING & LEEDS

Latest additions: Imagine Dragons, Parkway Drive, Nothing But Thieves.

JUST ANNOUNCED

2000TREES
Line-up: Twin Atlantic, Refused, Moose Blood, WSTR, While She Sleeps, Palm Reader, The Smith Street Band, Max Raptor, Blood Youth, Kagoule, Trash Boat, Beasts, Black Foxxes, Muncie Girls, Bellevue Days, Jim Lockey. Cheltenham Upcote Farm July 7 – 9.

AMON AMARTH
London Camden Underworld March 22.

COUNTERFEIT
Nottingham Rock City April 18, Glasgow King Tut's 19, Manchester Deaf Institute 20, O2 Temple At The Institute Birmingham 21.

IGGY POP & JOSH HOMME
London Royal Albert Hall May 18.

MOOSE BLOOD
Bristol Fleece April 13, Southampton 1865 14, London O2 Academy Islington 15, Wolverhampton Slade Rooms 16, Nottingham Rescue Rooms 17, Leeds Brudenell Social Club 18, Manchester Sound Control 20, Newcastle Academy II 21, Edinburgh Mash House 22, Liverpool Arts Club 23.

STEEL PANTHER
London 100 Club February 22.

THE SUMMER SET
Bristol Thekla May 10, London King's Cross Scala 12, Birmingham Asylum 13, Leeds Key Club 14, Glasgow G2 15, Manchester Club Academy 17, Nottingham Rescue Rooms 18,, Portsmouth Wedgewood Rooms 19.

TEMPLES FESTIVAL
Latest addition: The Melvins.

PVRIS
Brighton Concorde April 1, Norwich UEA 2, Newcastle Riverside 3, Glasgow Garage 4, Manchester Academy 6, Cardiff Great Hall 8, O2 Institute Birmingham 9. Support: K.Flay, Bones and Alvarez Kings (select dates).

READING & LEEDS 2016
Line-up: Red Hot Chili Peppers, twenty one pilots, Slaves, Crossfaith, Eagles Of Death Metal and more! Reading Richfield Avenue and Leeds Bramham Park August 26 – 28.

RECKLESS LOVE
Bristol Thekla March 4, Wolverhampton Slade Rooms 5, Leeds Key Club 6, O2 Academy2 Newcastle 7, Glasgow Cathouse 9, Manchester Gorilla 10, Nottingham Rock City 12, London King's Cross Scala 31.

REFUSED
Glasgow Garage March 22, Manchester Academy 23, Leeds Stylus 24, Brighton Concorde II 25, Birmingham Library 26. Support: Anna Von Hausswolff.

SAOSIN
London O2 Academy Islington April 30.

SIMPLE PLAN
O2 Academy Bristol March 20, Nottingham Rock City 22, Manchester Ritz 23, London O2 Forum Kentish Town 24. Support: Ghost Town.

SLAM DUNK FESTIVAL
Line-up: Panic! At The Disco, Of Mice & Men, New Found Glory, Four Year Strong, Every Time I Die, Issues, Memphis May Fire, Real Friends. Slam Dunk North – Leeds City Centre May 28, Slam Dunk Midlands – Birmingham NEC 29, Slam Dunk South – Hatfield University Of Hertfordshire 30.

SLEEP
London O2 Forum Kentish Town July 6.

SLEEPING WITH SIRENS
O2 Academy Bristol February 29, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6. Support: As It Is, This Wild Life, Beach Weather.

SLIPKNOT
Cardiff Arena February 8, London Alexandra Palace 9 – 10, Birmingham Genting Arena 12, Leeds First Direct Arena 13. Support: Suicidal Tendencies, SikTh.

SOULFLY
Belfast Limelight II February 3, Glasgow King Tut's 4, Manchester Academy III 5, Norwich Waterfront 6, Wolverhampton Slade Rooms 7, Brighton Concorde II 8.

TECH-FEST
Line-up: Protest The Hero, Between The Buried And Me, Fit For An Autopsy, Textures, Aegaeon, Destiny Potato, Disperse, Shields, Cold Night For Alligators, Vitalism, The Hirsch Effekt, The Green River Burial, Sworn Amongst, Tardive Diskinesia, Suasion, Harbinger, Make Me A Donut. Newark Showground July 7 – 11.

THEORY OF A DEADMAN
Newcastle University February 27, O2 ABC Glasgow 28, Leeds Beckett SU 29, London O2 Shepherd's Bush Empire March 2, CardiffY Plas Students Union 3, O2 Academy2 Birmingham 4, O2 Ritz Manchester 5, Norwich Waterfront 6.

TONIGHT ALIVE
London O2 Forum Kentish Town February 18, O2 Ritz Manchester 19, Newcastle University 20, O2 ABC Glasgow 21, Portsmouth Pyramids Centre 23, O2 Academy Bristol 24, O2 Institute Birmingham 26. Support: Our Last Night, Milk Teeth.

TRIVIUM
Norwich UEA March 20, Ipswich Corn Exchange 21, Portsmouth Pyramids 22, Bristol Academy 23, O2 Academy Oxford 25, Lincoln Engine Shed 26, O2 Academy Leicester 27, York Barbican 29, Middlesbrough Empire 30, Aberdeen Beach Ballroom 31, Kilmarnock Grand Hall April 1.

TWENTY ONE PILOTS
O2 Academy Leeds February 18, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

THE USED
O2 Academy Leeds February 20 (performing their self-titled album), O2 Academy Leeds 21 (performing In Love & Death), London O2 Forum Kentish Town 22 (performing their self-titled album), London O2 Forum Kentish Town 24 (performing In Love & Death).

WEDNESDAY 13 (UNDEAD, UNPLUGGED)
Newcastle Think Tank? February 24, Norwich Waterfront 25, Milton Keynes Craufurd Arms 26, London Camden Underworld 27, Bristol Thekla 28, Nottingham Rescue Rooms March 1, York Duchess 2, Birmingham Oobleck 3, Huddersfield Parish 4, Manchester Satan's Hollow 5.

WHILE SHE SLEEPS
Mansfield Intake March 16, Hull Adelphi 17, Huddersfield Parish 18, Bolton Alma 19, Corby Zombie Hut 20, Gravesend Red Lion 22, Brighton Haunt 23, Plymouth Junction 24, Oxford Bullingdon 25, Doncaster Vintage 26.

WOLF ALICE
Belfast Mandela Hall March 4, Dublin Olympia 5, Stoke-On-Trent Keele Uni Students Union 7, Manchester Academy 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowland 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London O2 Forum Kentish Town 26 – 27.

WOLFMOTHER
Manchester Academy April 9, O2 Academy Newcastle 10, O2 Academy Glasgow 11, O2 Academy Leeds 13, Nottingham Rock City 14, O2 Academy Birmingham 16, O2 Academy Bristol 17, O2 Guildhall Southampton 18, London O2 Shepherd's Bush Empire 20.

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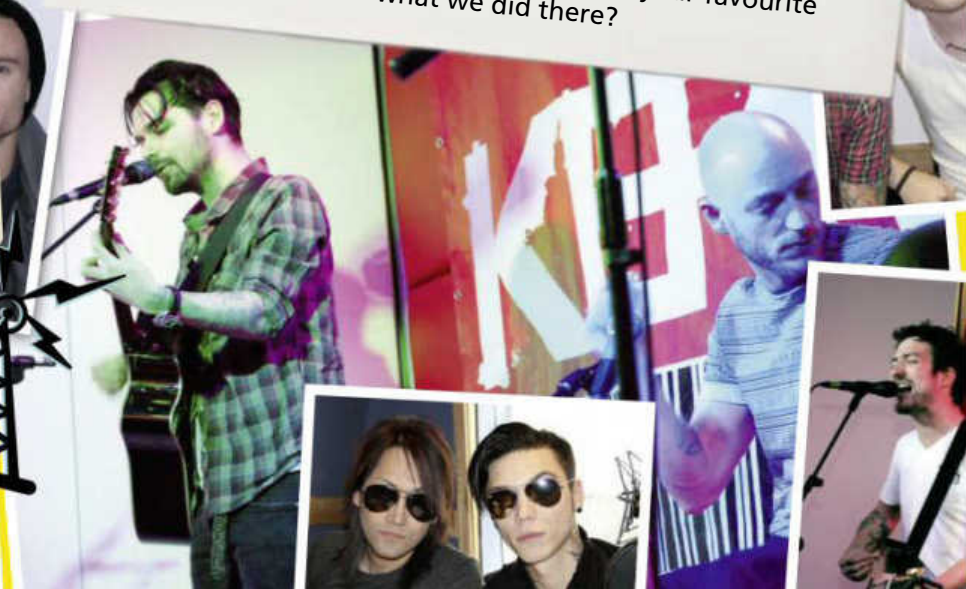

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THE SMALL PRINT!

Kerrang! Radio will also still be on DAB digital radio in London, but you might need to retune to find us. For more information on retuning and other ways to listen, just head to Kerrangradio.co.uk. We appreciate many of you may have questions or concerns about how you can still listen to your favourite radio station, and if you're still unsure of anything, you can always reach us by sending an email to kerrangqueries@bauermedia.co.uk.

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ON SALE **FEBRUARY 10**

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WHAT WOULD YOUR HEAVY METAL BAND NAME BE?

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THE ULTIMATE

ROCKSTAR TEST

DERYCK WHIBLEY

SUM 41

EXCITED FOR SUM 41 ON THE KERRANG! TOUR? BY THE SOUNDS OF IT, IT'S GOING TO BE GUITARMAGEDDON…

ON ROCK'N'ROLL...

HAVE YOU EVER SMASHED UP A GUITAR?

"I was living in a house up in the Hollywood Hills, recording there in the studio I'd built. I had this guitar that was giving me problems while I was working, and it was really pissing me off, so I ran outside and I just threw it off the cliff and down onto the neighbour's house! It was a 30-foot drop into their back yard. I think it hit their house – I heard something smash! I didn't ask for it back – I have no fucking idea what happened to it."

WHAT'S THE STUPIDEST THING YOU'VE EVER GOT A CROWD TO DO?

"I think Dave ['Brownsound' Baksh, Sum 41 guitarist] would probably say it was when we were playing this big festival early in our career, and I got the entire crowd to throw garbage at him while we were playing. Why? I have no idea! It was a stupid thing to do, there's no reason for it. I said, 'You have this whole song to throw whatever you have at Dave,' and so for three minutes they went and threw everything they could find at Dave. He was *really* happy with me about that."

WHERE'S THE WEIRDEST PLACE YOU'VE EVER BEEN ASKED FOR AN AUTOGRAPH?

"Oh God, probably when I was thrown in jail in France. They came up to me in my cell – like, five cops – at about four in the morning after I got arrested, and I thought, 'Oh, great – I'm getting out.' But it was just some police officer who wanted an autograph in the middle of the night! Then they locked the door again…"

We'll bear that in mind next time we get nicked in Paris: Sum 41 autographs do not equal bail

FAILURES AND F'UPS...

WHAT SUM 41 SONG WOULD YOU PUT ON A MIX CALLED 'CRAP SONGS OF OUR TIME'?

"If this was a couple of years ago, I could answer that in a second. It would have been What We're All About. I hated it for a long time and didn't want to ever hear it again because the video was so embarrassingly bad. But, over time, it's sort of crept back as a song that we actually might not be that embarrassed about. But until about eight months ago, I *hated* it!"

HAVE YOU EVER DONE ANYTHING YOU REGRET AS A MUSICIAN?

"Oh, tons. But again, I think Dave would want me to say that garbage throwing incident. I thought it was really funny, and I'm laughing now thinking about it, but I can't imagine what that must have felt like!"

No points for, ahem, recycling the same story

LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE BIGGEST RESTAURANT BILL YOU'VE EVER PAID?

"On just me paying for myself, probably not that much. But I've been out with people before where it's been over $1,000. That's at a really nice steakhouse, but no steak costs that much! It wasn't all food – the reality is, that the reason why it cost so much was because of the bottles of wine! And if you've got four people who drink like we did, your food bill is probably $200 between you all. Then booze is the rest."

WHAT'S THE MOST EXOTIC STAMP IN YOUR PASSPORT?

"I'd say Malaysia. That's not really somewhere you think you'll go on tour. The shows were good, but they have a strong military presence in the crowd, which was crazy. A lot of places are like that. I don't remember exactly what the Malaysia show was like, but I remember pretty clearly that there was a really high police presence and a lot of military guys."

Bet you didn't ask them to throw rubbish at your guitarist…

ON THE HYPOTHETICAL...

WHO WOULD YOU GIVE A FAT LIP TO?

"Oh my God! I don't really have too many enemies or people that I don't really like – I'm getting too old for that – but there are probably one or two people. You wouldn't know them, though, so it's a sort of pointless reply."

YOU CAN PLAY A SOLD-OUT WEEK OF SHOWS AT WEMBLEY STADIUM, BUT YOU CAN NEVER PLAY ANOTHER SHOW EVER AGAIN. DO YOU DO IT?

"Never play again? No! Sorry, wouldn't do it. It would be really cool to play a show that big, and there are probably bands that would do it, but I wouldn't know what to do with myself if I wasn't doing music. I'd just be bored forever. As long as I *can* do it, I wanna do it."

IF YOU COULD SWAP PLACES WITH ANOTHER ROCKSTAR, WHO WOULD IT BE?

"Joe Perry [guitar] from Aerosmith. They do everything bigger than everyone else, and they cover everything you could ever want from rock'n'roll. I'd be Joe Perry rather than [frontman] Steven Tyler because there's just so many great riffs."

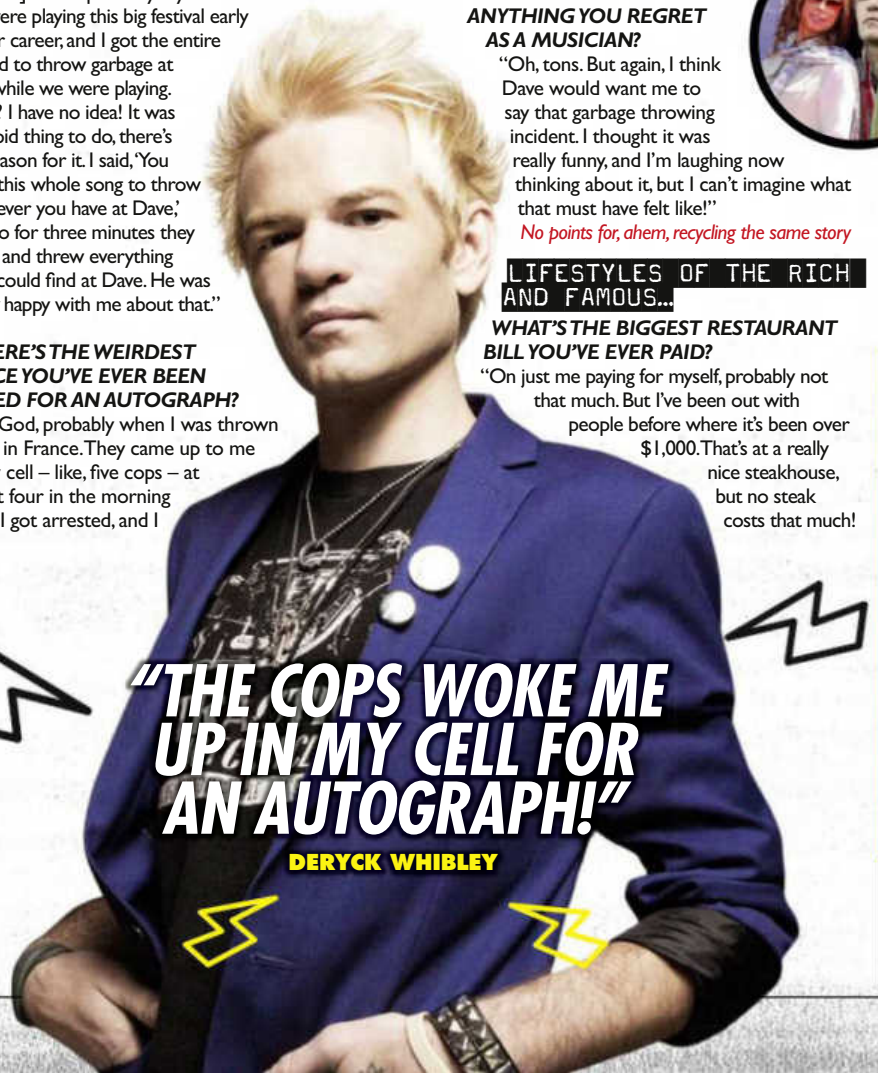
Also, Joe Perry plays guitar. You're basically turning into him already

SPIRITUAL HEADMELTER...

WHO DOES GOD PREFER – SUM 41 OR PAIN FOR PLEASURE?

"Ha! Well, Sum 41 have so much more material, so we could change the set up every night. What's God's favourite Sum 41 song? Grab The Devil By The Horns And Fuck Him Up The Ass!"

It's true – we phoned the Vatican, and they confirmed it



"THE COPS WOKE ME UP IN MY CELL FOR AN AUTOGRAPH!"

DERYCK WHIBLEY

THE VERDICT

SMASHED GUITARS. RUBBISH-COVERED BANDMATES. BRING ON THE K! TOUR MADNESS!

SCORE 83%

THE LEADERBOARD

1	ALICE COOPER	99%
2	BRENDON URIE PANIC! AT THE DISCO	85%
3	DERYCK WHIBLEY SUM 41	83%
4	ALEX GASKARTH ALL TIME LOW	75%
5	DENIS STOFF ASKING ALEXANDRIA	73%
6	NEIL FALLON CLUTCH	69%
7	??????? ???????	???
8	??????? ???????	???
9	??????? ???????	???
10	??????? ???????	???
11	??????? ???????	???
12	??????? ???????	???
13	??????? ???????	???

WORDS: NICK RUSKELL

PANIC! AT THE DISCO

OF MICE & MEN

NEW FOUND GLORY

MALLORY KNOX

THE STARTING LINE

THE STORY SO FAR

FOUR YEAR STRONG

SET YOUR GOALS

EVERY TIME I DIE

ISSUES

MEMPHIS MAY FIRE

REAL FRIENDS

zebrahead

CAPDOWN

WE CAME AS ROMANS

MISS MAY I

PLUS MANY MORE ARTISTS TO BE ANNOUNCED
ACROSS 7 STAGES

NORTH

SAT 28TH MAY
LEEDS - CITY CENTRE

MILLENNIUM SQUARE,
O2 ACADEMY, LEEDS BECKETT UNI,
BAA BAR + OUTDOOR STAGES

MIDLANDS

SUN 29TH MAY
BIRMINGHAM - THE NEC

GENTING ARENA,
FORUM LIVE, PAVILIONS 1&2
+ OUTDOOR STAGES

SOUTH

BANK HOLIDAY MON 30TH MAY
HATFIELD - THE FORUM

UNIVERSITY OF HERTS CAMPUS,
22 MINUTE DIRECT TRAIN FROM
LONDON KINGS CROSS

ADV TICKETS £42 OR £47 WITH AFTERPARTY (STBF) AVAILABLE FROM

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